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IPHIGENIA,

From a wall-painting at Pompeii

COLLEGE SERIES OF GREEK AUTHORS

EDITED UNDER THE SUPERVISION OF

JOHN WILLIAMS WHITE AND THOMAS D. SEYMOUR.

EURIPIDES

IPHIGENIA

AMONG THE

TAURIANS

EDITED BY

ISAAC FLAGG

ἔρπει κατάντης συμφορὰ πρὸς τἀγαθά

GINN AND COMPANY

BOSTON · NEW YORK · CHICAGO · LONDON

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TO

MY FRIEND

AND FORMER COLLEAGUE

Tracy Peck

YALE UNIVERSITY

SYNOPSIS OF THE INTRODUCTION.

Age and Celebrity of the Play.

Iphigenia Taurica and *Iphigenia Aulidensis* — The Tauric situation a hit of Euripides — Dramatized by other playwrights, Greek and Roman — Depicted upon gems, amphorae, sarcophagi, *etc.* — The most faultless Euripidean tragedy.

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INTRODUCTION.

Age and Celebrity of the Play.

Euripides' *Iphigenia among the Taurians* is certainly one of the poet's later works, although the year of its representation is unknown. A quotation in the *Frogs* of Aristophanes[1] shows that it preceded the *Iphigenia at Aulis*, which was first brought out after the author's death by his son, the younger Euripides. The earlier play is thus the dramatization of a passage in the legendary history subsequent to that which forms the theme of the later play. This order of composition might be inferred from the treatment of the subject in the two dramas severally considered. To make the heroine resign herself as a voluntary sacrifice for Hellas, as is done in the scene at Aulis, was an afterthought of Euripides. Had this idea been already presented to the public, the poet would hardly have reverted to the traditional conception of the event, which is preserved in the Tauric play — where the daughter of Agamemnon, ministering in a savage land to the goddess who has spirited her away out of the hands of her slayers, deplores, with grave reproach upon her father's name, the cruel destiny that reared her as a victim to the sacrificial knife.

Iphigenia Taurica and *Iphigenia Aulidensis.*

[1] *Euripides.*

1232 Πέλοψ ὁ Ταντάλειος εἰς Πῖσαν μολὼν
θοαῖσιν ἵπποις

Aeschylus.

ληκύθιον ἀπώλεσεν.

The *Frogs* was represented 405 B.C., the year after the death of Euripides, but the quotation implies an acquaintance with the tragedy on the part of the Athenian public, and shows that it must have been brought out during the life of the poet. Some conjectures that have been made as to the year of representation are mentioned in foot-note 31.

The Tauric situation a hit of Euripides.

It was a moment of the happiest inspiration, when Euripides was led so to combine the offshoots of the legend as to bring Orestes and Pylades into the presence of Iphigenia, to be sacrificed under her auspices at the altar of the Taurian Artemis. The world could not be slow to applaud the singular felicity of the dramatic situation thus produced and the masterly skill with which it was portrayed. The subject became a favorite in literature and in graphic art, and maintained a lasting popularity. The *Pyladea amicitia* was an ineffaceable type. One Polyidus, 'the sophist,' is named by Aristotle as the author of an *Iphigenia* in which the recognition between brother and sister was cleverly brought about. Even the aged Sophocles, it would appear, deigned to be a follower with a tragedy entitled *Chryses* — a sort of sequel to the adventures of the three friends fleeing from the Taurian land; depicting once more the generous rivalry of the two cousins in the face of impending death at the hands of King Thoas, who had overtaken them in Chryses' realm. The Sophoclean work furnished a model to Pacuvius, whose version (as Cicero relates) won vociferous applause in the theatre at Rome.[2]

Dramatized by other playwrights, Greek and Roman.

Depicted upon gems, amphorae, sarcophagi, *etc.*

Numerous antique pictorial designs taken from this theme are still in existence, the most of them in accord with the drama of Euripides. The subject appears to have been esteemed for the decoration of sarcophagi, whose extended reliefs could depict the successive stages of the

[2] *Laelius.* qui clamores tota cavea nuper in hospitis et amici mei M. Pacuvii nova fabula! cum ignorante rege uter esset Orestes, Pylades Orestem se esse diceret, ut pro illo necaretur, Orestes autem, ita ut erat, Orestem se esse perseveraret Cic. *De amicitia* vii. 24.

qui clamores vulgi atque imperitorum excitantur in theatris, quum illa dicuntur:

Ego sum Orestes,

contraque ab altero:

Immo enimvero ego sum, inquam, Orestes!

cum autem etiam exitus ab utroque datur conturbato errantique regi: *Ambo ergo una necarier precamur,* quotiens hoc agitur, ecquandone nisi admirationibus maximis? *id. De finibus* V. xxii. 63. — See also *ib.* II. xxiv. 79.

event, from the frenzy of Orestes at the shore to the embarkation with the priestess and the idol. Vase-paintings show selected moments, notably that when Iphigenia delivers her letter into the hands of Pylades. Upon a cameo preserved at Florence, the three are seen in an attitude of repose near the altar. A Pompeian wall-painting of exquisite grace and dignity represents them at the close of their undertaking — Orestes and Pylades armed with sword and spear on either side of Iphigenia, who bears the effigy of the goddess.[3]

The most faultless Euripidean tragedy.

Negatively considered, the *Tauric Iphigenia* is the most faultless of Euripides' extant tragedies. There remains not another one that is marred by so few of those grave lapses from dramatic propriety and universal good taste to which the poet's mind was subject. It has the rare merit of a complete and effective harmony of the parts, and the portraiture is remarkable for a wholesome consistency and balance, together with a pervading suggestion of reserved power. In truth the play is by all means one of the most charming of dramas, and especially well fitted, with its spirited adventure, thrilling suspense, and delightful happy ending, to captivate the minds of young and ingenuous readers. The clever Iphigenia is not soon forgotten, nor the noble friendship of the youthful pair — *qui duo corporibus, mentibus unus erant*.[4] And not only are the persons

[3] Convenient references for investigating this interesting branch of the subject may be found in Kinkel *Euripides und die bildende Kunst*, and Vogel *Scenen Euripideischer Tragoedien in griechischen Vasengemälden*.

[4] The site of the Taurian temple is the modern Balaclava of warlike renown in the Crimea. Thence westward, also on the coast of the Euxine, was Tomi, the modern Kustendji, where the Roman poet Ovid ended his days in melancholy exile. Twice in the poems there written he relates the story of Orestes, with his usual felicity of expression, and for the most part closely following Euripides.

nec procul a nobis locus est, ubi Taurica dira
caede pharetratae spargitur ara deae.
haec prius, ut memorant, non invidiosa nefandis
nec cupienda bonis regna Thoantis erant.
hic pro supposita virgo Pelopeïa cerva
sacra deae coluit qualiacumque suae.
quo postquam, dubium, pius an scelerатus, Orestes
exactus furiis venerat ipse suis,

winsome, but the scenes in which they move are touched with the romantic picturesqueness that adorns Euripidean song. Everywhere we catch the fragrance of the salt spray of the ocean. In the foreground lies the weird and barren shore of the 'Inhospi-

et comes exemplum veri Phoceus amoris,
qui duo corporibus, mentibus unus erant,
protinus evincti tristem ducuntur ad aram,
quae stabat geminas ante cruenta fores.
nec tamen hunc sua mors, nec mors sua terruit illum;
alter ab alterius funere maestus erat.
et iam constiterat stricto mucrone sacerdos,
cinxerat et Graias barbara vitta comas,
cum vice sermonis fratrem cognovit, et illi
pro nece complexus Iphigenia dedit.
laeta deae signum, crudelia sacra perosae,
transtulit ex illis in meliora locis. *Tristia* iv. 4.

The following passage is the supposed narrative of an old man of Scythia:

nos quoque amicitiae nomen, bone, novimus, hospes,
quos procul a vobis ultimus orbis habet.
est locus in Scythia, — Tauros dixere priores, —
qui Getica longe non ita distat humo.
hac ego sum terra (patriae nec paenitet) ortus:
consortem Phoebi gens colit illa deam.
templa manent hodie vastis innixa columnis,
perque quater denos itur in illa gradus.
fama refert illic signum caeleste fuisse:
quoque minus dubites, stat basis orba dea:
araque quae fuerat natura candida saxi,
decolor adfuso tincta cruore rubet.
femina sacra facit taedae non nota iugali,
quae superat Scythicas nobilitate nurus,
sacrifici genus est, — sic instituere priores, —
advena virgineo caesus ut ense cadat.
regna Thoans habuit Maeotide clarus in ora,
nec fuit Euxinis notior alter aquis.
sceptra tenente illo liquidas fecisse per auras
nescio quam dicunt Iphigenian iter.
quam levibus ventis sub nube per aëra vectam
creditur his Phoebe deposuisse locis.
praefuerat templo multos ea rite per annos,
invita peragens tristia sacra manu:
cum duo velifera iuvenes venere carina,
presseruntque suo litora nostra pede.
par fuit his aetas et amor. quorum alter Orestes,
alter erat Pylades. nomina fama tenet.
protinus inmitem Triviae ducuntur ad aram,
evincti geminas ad sua terga manus.
spargit aqua captos lustrali Graia sacerdos,
ambiat ut fulvas infula longa comas.

table Sea,' but the radiant distance behind its waves is never lost to sight. There shine the 'city towers of equestrian Hellas,' the 'fair waters of the Eurotas green with reeds,' the 'many-folded glens of Phocis,' dear to the huntsman and his dogs. Thither the yearning voices of exile and captive are breathed forth, thither at last the heaven-sped vessel turns her prow, and Pan's music is in the piping breeze that wafts her homeward through the 'dark blue Symplegades.'[5]

The Legend and its Growth.

Orestes, the son of Agamemnon and Clytaemnestra, saved by friendly hands at the time of his father's murder,[6] and harbored until his majority at the home of his cousin Pylades, the son of Strophius the Phocian, had slain his

Argument of the play of Euripides.

dumque parat sacrum, dum velat tempora vittis,
dum tardae causas invenit ipsa morae,
'non ego crudelis, iuvenes, ignoscite!' dixit
'sacra suo facio barbariora loco.
ritus is est gentis. qua vos tamen urbe venitis?
quove parum fausta puppe petistis iter?'
dixit. et audito patriae pia nomine virgo
consortes urbis comperit esse suae.
'alteruter votis' inquit 'cadat hostia sacris:
ad patrias sedes nuntius alter eat.'
ire iubet Pylades carum periturus Oresten:
hic negat. inque vicem pugnat uterque mori.
extitit hoc unum, quod non convenerit illis:
cetera par concors et sine lite fuit.
dum peragunt pulchri iuvenes certamen amoris,
ad fratrem scriptas exarat illa notas.
ad fratrem mandata dabat. cuique illa dabantur
(humanos casus aspice!) frater erat.
nec mora. de templo rapiunt simulacra Dianae,
clamque per immensas puppe feruntur aquas.
mirus amor iuvenum, quamvis abiere tot anni,
in Scythia magnum nunc quoque nomen habet. *Ex Ponto* iii. 2.

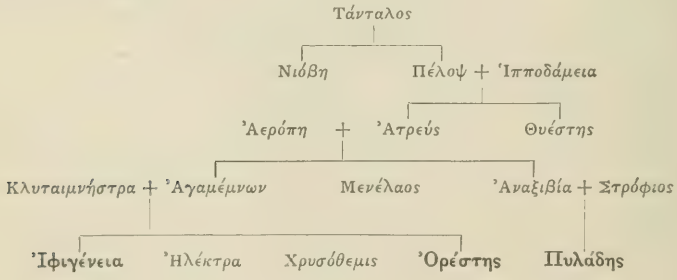
[5] Once familiar with the antique play, the student will find himself prepared to relish perfectly the fine contrast served up by Goethe in his *Iphigenie auf Tauris*, and will be enabled to estimate for himself the exact degree of spiritual amelioration that three children of nature can take on in three thousand years of development.

[6] According to Pindar the boy was rescued by his nurse, see foot-note 7. In Aeschylus *Ag.* 877 ff. Clytaemnestra herself sends him away before his

mother in obedience to an oracle of Apollo. Pursued by the Furies in consequence of this deed, a second oracle had directed him to Athens to be tried before the court of the Areopagus. Though acquitted by a tie vote, Orestes is still pursued by those Furies who do not acquiesce in the decision of the tribunal, and for the third time has recourse to the Delphian god. By a third oracle he is bidden to convey to Attica from the land of the Taurians the image of Artemis worshipped there, with the promise that his sufferings shall then cease. The priestess of the Taurian Artemis, unwillingly in charge of the human sacrifices offered at her shrine, is Orestes' sister Iphigenia, whom the world believed slain by her father as he set sail for Troy — ignorant of her miraculous deliverance by the goddess to whom she was devoted as a victim. Orestes and Pylades, arriving at the Taurian land in furtherance of their mission, are captured by the inhabitants, and in accordance with the barbaric custom are consigned as victims to the priestess of the temple. Orestes is saved from sacrifice at his sister's hands by a timely discovery of their relationship, and together the three friends concert a plan of escaping to Hellas with the divine image.

father's return from Troy. In the *Electra* of Sophocles he is saved by an old and trusty serving-man with Electra's aid, and similarly in Euripides' *Electra*. In the present play naturally nothing is said on this point, but Iphigenia speaks of her brother as an infant in arms at the time of her leaving home for Aulis.

The name of Pylades' mother, the sister of Agamemnon, was Anaxibia according to Pausanias ii. 294, see v. 918 of the play. The following is the tree of Tantalus:



Such are the outlines of the myth as shaped in the tragedy before us. A glance at the antecedent literature will reveal some of the steps by which it has reached this form, while certain other phases of a popular and local character will be brought to view by looking more closely into the play itself.

Growth of the legend partly literary, partly popular.

Both the sacrifice of Iphigenia and the matricide and remorse of Orestes, the two branches of the legend that unite in Euripides, are unknown to the Homeric poems. In the *Odyssey*, of the vengeance of Orestes we read that 'he came back from Athens and slew his father's murderer, the crafty-minded Aegisthus, who killed his illustrious sire.' That Clytaemnestra met her death at the same time for her complicity in Aegisthus' deed, is made clear in the same passage, but not that she fell by the hand of Orestes himself. 'Having slain him,' it continues, 'he served a funeral-feast to the Argives over his hateful mother and the cowardly Aegisthus.' It remained for the lyric poetry to give utterance to that spirit of doubting scrupulous reflection which suggests a conflict of duties in Orestes' position, and by making him the slayer of his mother, as well as of Aegisthus, and delivering him over to the Furies, prepares the subject for dramatic treatment. Thus the *Oresteia* of Stesichorus of Himera was the precursor of Aeschylus' great trilogy. The sacrifice at Aulis first appeared in literature in the *Cyprian Lays*, an epic of the Trojan cycle. We next find it in Pindar, who propounds the query whether the daughter's death may have incited the wife to her crime, as in the tragedies the murderess herself is made to plead. Moreover the refuge of Orestes is now Phocis, nigh to the Delphian temple, and no longer Athens, as in Homer. The same Pindaric ode speaks of the Pythian victor whom it celebrates as conquering 'in the rich lands of Pylades, friend of Laconian Orestes,' and names the aged Strophius 'dwelling at Parnassus' foot,' to whom the child of Agamemnon came, saved by his nurse Arsinoe 'from the stern hands of Clytaemnestra and her guile.' Then in due time he 'slew his mother and left Aegisthus' body in its blood.'[7]

Its form in Homer.

In lyric poetry.

Pindar.

[7] The Homeric passage quoted is γ 306–310. Aegisthus ruled Mycenae seven years;

τῷ δέ οἱ ὀγδοάτῳ κακὸν ἤλυθε δῖος Ὀρέστης
ἆψ ἀπ' Ἀθηνάων, κατὰ δ' ἔκτανε πατροφονῆα,

In tragedy.

Eight of the thirty-two Attic tragedies still extant deal with this theme in one or both of its branches: the three plays forming Aeschylus' Orestean trilogy (*Agamemnon*, *Choephoroe*, *Eumenides*), the *Electra* of Sophocles, and the *Electra*, *Orestes*, and the two *Iphigenias* of Euripides. The immolation of his daughter by Agamemnon is the immediate subject of the *Iphigenia at Aulis* only, but it is employed as a motive in other plays, and the opening piece of Aeschylus' trilogy contains a grand and moving lyrical description of the sacrificial scene.[8] Clytaemnestra's

Αἴγισθον δολόμητιν, ὅ οἱ πατέρα κλυτὸν ἔκτα.
ἤτοι ὃ τὸν κτείνας δαίνυ τάφον Ἀργείοισιν
μητρός τε στυγερῆς καὶ ἀνάλκιδος Αἰγίσθοιο.

Pindar's *Eleventh Pythian*: Thrasydaeus of Thebes won the foot-race as a boy

ἐν ἀφνεαῖς ἀρούραισι Πυλάδα
νικῶν ξένου Λάκωνος Ὀρέστα.

τὸν δὴ φονευομένου πατρὸς Ἀρσινόα Κλυταιμνήστρας
χειρῶν ὕπο κρατερᾶν κἀκ δόλου τροφὸς ἄνελε δυσπενθέος,
ὁπότε Δαρδανίδα κόραν Πριάμου
Κασσάνδραν πολιῷ χαλκῷ σὺν Ἀγαμεμνονίᾳ
ψυχᾷ πόρευσ' Ἀχέροντος ἀκτὰν παρ' εὔσκιον
νηλὴς γυνά. πότερόν νιν ἄρ' Ἰφιγένει' ἐπ' Εὐρίπῳ
σφαχθεῖσα τῆλε πάτρας ἔκνισεν βαρυπάλαμον ὄρσαι χόλον;
* * * * *
* * * * * *
* * * * * ὃ δ' ἄρα γέροντα ξένον
Στρόφιον ἐξίκετο, νέα κεφαλά,
Παρνασσοῦ πόδα ναίοντ'· ἀλλὰ χρονίῳ σὺν Ἄρει
πέφνεν τε ματέρα θῆκέ τ' Αἴγισθον ἐν φοναῖς.

[8] In the parodos of the *Agamemnon*: Calchas has declared that Artemis demands the maiden's blood, and the mental struggles of the king have been described.

ἔτλα δ' οὖν θυτὴρ
γενέσθαι θυγατρός,
γυναικοποίνων πολέμων ἀρωγάν,
καὶ προτέλεια ναῶν.

λιτὰς δὲ καὶ κληδόνας πατρῴους
παρ' οὐδὲν αἰῶνα παρθένειόν τ'
ἔθεντο φιλόμαχοι βραβῆς.
φράσεν δ' ἀόζοις πατὴρ μετ' εὐχὰν
δίκαν χιμαίρας ὕπερθε βωμοῦ
πέπλοισι περιπετῆ
παντὶ θυμῷ προνωπῆ λαβεῖν

plea that she has been prompted to kill her husband to avenge her daughter's death appears in both Aeschylus and Sophocles, and furnishes a link of connection between Iphigenia's fate and the struggles of Orestes that is drawn closer in the Euripidean work.

ἀέρδην, στόματός
τε καλλιπρῴρου φυλακὰν κατασχεῖν
φθόγγον ἀραῖον οἴκοις,

βίᾳ χαλινῶν τ' ἀναύδῳ μένει.
κρόκου βαφὰς δ' ἐς πέδον χέουσα
ἔβαλλ' ἕκαστον θυτήρων
ἀπ' ὄμματος βέλει φιλοίκτῳ,
πρέπουσά θ' ὡς ἐν γραφαῖς, προσεννέπειν
θέλουσ', ἐπεὶ πολλάκις
πατρὸς κατ' ἀνδρῶνας εὐτραπέζους
ἔμελψεν, ἁγνᾷ δ' ἀταύρωτος αὐδᾷ πατρὸς
φίλον τριτόσπονδον εὔποτμον παιᾶνα φίλως ἐτίμα.

The *Iphigenias* of Aeschylus and Sophocles have been lost, but the passage above quoted must have had its share of influence upon Lucretius in his fine lines of Book i. Iphigenia is here identified with Homer's Iphianassa, I 145.

religio peperit scelerosa atque impia facta,
Aulide quo pacto Triviai virginis aram
Iphianassai turparunt sanguine foede
ductores Danaum delecti, prima virorum.
cui simul infula virgineos circum data comptus
ex utraque pari malarum parte profusast,
et maestum simul ante aras adstare parentem
sensit, et hunc propter ferrum celare ministros,
aspectuque suo lacrimas effundere civis,
muta metu terram genibus summissa petebat:
nec miserae prodesse in tali tempore quibat
quod patrio princeps donarat nomine regem:
nam sublata virum manibus tremibundaque ad aras
deductast, non ut sollemni more sacrorum
perfecto posset claro comitari Hymenaeo,
sed casta inceste, nubendi tempore in ipso,
hostia concideret mactatu maesta parentis,
exitus ut classi felix faustusque daretur.

Cf. Tennyson *A Dream of Fair Women*: —

'and turning [from the vision of *Helen*] I appeal'd
To one that stood beside.

But she, with sick and scornful looks averse,
To her full height her stately stature draws;
"My youth," she said, "was blasted with a curse:
This woman was the cause.

The story of the maiden's deliverance by the goddess through the substitution of a hind, and her transportation to the Taurian land, there to live an immortal life, was contained in the *Cyprian Lays* and the Hesiodic *Catalogue of Heroic Women;* but in tragedy, so far at least as existing plays are concerned, it is employed only by Euripides. The vengeance of the son, again, the holy crime, *dubium pius an sceleratus Orestes*, exhibits an instructive variation of treatment in the tragic poets, as may be seen from a comparison of the *Choephoroe* with the two *Electras*. For our present purpose we have to compare, as regards this part of the subject, only the *Eumenides* and the *Tauric Iphigenia*.

Local myths in the Attic drama.

More than one noteworthy illustration of the tendency to adapt dramatic themes to the local Attic variations of legendary matter may be cited from the extant tragedies. Such is the *Oedipus at Colonus* of Sophocles, that solemn and touching drama, the sightless Theban king finding in the evening of his life a refuge and a grave 'where the Attic bird trills her thick-warbled notes,' — to become for all time a source of blessings to the dwellers in the land. So the *Ion* of Euripides ends in the exaltation of Athens, — Creusa, daughter of King Erechtheus, discovering her own child in the servitor of the Delphian temple, the youthful Ion, destined to be the founder of the Attic tribes and the Ionic race. But an eminent example, drawn from the myth we are now studying, is found in the *Eumenides*, the trial of Orestes by Athenian citizens on the Hill of Ares, the conciliation of the Furies and their enshrinement hard by the judgment-seat as the 'Awful Goddesses,' 'well-wishers' to the folk of Pallas.

"I was cut off from hope in that sad place,
Which yet to name my spirit loathes and fears:
My father held his hand upon his face;
I, blinded with my tears,

"Still strove to speak: my voice was thick with sighs
As in a dream. Dimly I could descry
The stern black-bearded kings with wolfish eyes,
Waiting to see me die.

"The high masts flicker'd as they lay afloat;
The crowds, the temples, waver'd, and the shore;
The bright death quiver'd at the victim's throat;
Touch'd; and I knew no more."'

Euripides in his play touches upon some special features of the local myth that are not mentioned by Aeschylus, while at the same time he is forced to enlarge and modify the current tradition for the purposes of his plot. Thus we learn that the origin of a custom observed at the Dionysiac festival Anthesteria, a drinking-match in which each contestant drained off his one separate measure of wine in the midst of perfect silence, was referred to Orestes' sojourn in Attica, when his hosts scrupled to spurn their suppliant entirely, but might not have speech of him nor serve him from a common wassail-bowl, by reason of his blood-guiltiness. So too the Athenian practice of interpreting a tie vote as an acquittal in cases of bloodshed is ascribed in this play to the precedent of Orestes, saved by Athena's casting-vote of divine grace (calculus misericordiae). In the divided sentiments of the Furies, however, in the refusal of a certain number of the sisters to abide by the decision of the tribunal, and the consequent further persecution of their victim, we probably have an innovation of Euripides' own devising, in order to supply a motive for the mission which Orestes was popularly believed to have undertaken to the Taurian land.[9]

Euripides modifies the tradition of Orestes' sojourn at Athens.

There is still other local legendary matter of an interesting nature underlying the *Tauric Iphigenia* — a group of Attic traditions and observances, the contemplation of which may have first prompted Euripides to compose the play. They relate to an existing cult of Iphigenia, and her original association or identification with the goddess Artemis herself, and

Attic cults the nucleus of the play.

[9] The silent entertainment, vs. 947 ff. *Cf.* ἔστι δὲ καὶ ἑορτὴ Ἀθήνησιν οἱ Χόες. κέκληται δὲ ἀπὸ τοιαύτης αἰτίας. Ὀρέστης μετὰ τὴν τῆς μητρὸς ἀναίρεσιν ἦλθεν εἰς τὰς Ἀθήνας παρὰ τὸν Πανδίονα, συγγενῆ καθεστηκότα, ὃς ἔτυχε τότε βασιλεύων τῶν Ἀθηναίων, κατέλαβε δὲ αὐτὸν εὐωχίαν τινὰ δημοτελῆ ποιοῦντα. ὁ τοίνυν Πανδίων παραπέμψασθαι μὲν τὸν Ὀρέστην αἰδούμενος, κοινωνῆσαι δὲ ποτοῦ καὶ τραπέζης ἀσεβὲς ἡγούμενος μὴ καθαρθέντος αὐτοῦ τὸν φόνον, ὡς ἂν μὴ ἀπὸ τοῦ αὐτοῦ κρατῆρος πίνοι, ἕνα ἑκάστῳ τῶν κεκλημένων παρέθηκε χοῦν. Schol. Ar. *Eq.* 95.

The division of the Erinnyes, vs. 968 ff. The number of the sisters is not limited to three earlier than Euripides, nor by him in the present play. The conventional number appears in the *Troades* and the *Orestes*.

The tie vote for acquittal, vs. 1469 ff.

to certain religious rites pertaining to the sinister and sanguinary functions of the moon-deity.

Halae and Brauron.

'There is a place in Attica,' says the goddess Athena to Orestes at the close of the drama, as she speeds him and his companions on their homeward voyage, 'a sacred place called *Halae* by my people, on the borders of the land, neighboring to the Carystian ridge. There do thou build a temple and establish this image, with a name commemorative of the Taurian land and thine own toils, which thou didst suffer by the Erinnyes' mad chase round and round through Hellas. For men shall henceforth celebrate her as Artemis *Tauropolos*.[10] And do thou also institute this rite: when the people hold her festival, let the knife be put to the neck of a man and blood drawn, to make good thine own sacrifice — for religion's sake, and that the goddess may have honor due.' Turning to the sister, Athena continues: 'But thy destiny, Iphigenia, is to be warder of the goddess' temple by the holy terraces of *Brauron*. There shalt thou be buried when thou art dead, and offering shall be made to thee of the fine garments that women expiring in childbed leave in their homes.'[11]

The dramatic representation brought home to the spectator.

The attention of the Athenian spectator is thus turned at the last upon familiar scenes, and he is made to feel that the exciting drama he has just witnessed was in truth but an episode in his own national and religious life. To the modern reader the passage is historically significant. It attests the existence of an ancient temple of

10

ἑπώνυμον γῆς Ταυρικῆς πόνων τε σῶν,
οὓς ἐξεμόχθεις περιπολῶν καθ' Ἑλλάδα
οἴστροις Ἐρινύων. Ἄρτεμιν δέ νιν βροτοὶ
τὸ λοιπὸν ὑμνήσουσι Ταυροπόλον θεάν.

1455

Artemis Tauropolos, "goddess of the kine" (*cf.* Soph. *Aj.* 172) was in fact distinct from the sanguinary moon-goddess of the Taurian people, but the two came to be identified, by one of the pranks of 'language gone mad.' Euripides in the passage quoted is not responsible for the confusion, but only for the precise form into which he here throws the play upon words.

11 The whole passage vs. 1446–1467. The Halae meant is Ἁλαὶ Ἀραφηνίδες, so named as belonging to the deme of Araphen, in distinction from Ἁλαὶ Αἰξωνίδες on the SW. coast near Athens. The former place is not far south of Marathon, on the coast opposite the southern extremity of Euboea, as indicated

Artemis Tauropolos at Halae Araphenides, containing an image of the goddess supposed to have been taken from the Taurians by Orestes, together with a symbolical rite indicative of an early custom of human sacrifice. It also notices a cult of Iphigenia at Brauron, the peculiar character of which points clearly to her identification with the goddess of the moon. By the puzzling but not unfamiliar processes of mythology, the distinct divinities Artemis and Iphigenia become first identified or combined, and then separated in such wise that the latter is viewed as ministrant to the former, one or another of these phases attaining prominence in this or that locality. Again, the sacrificing maiden becomes the maiden sacrificed, the divine or semi-divine is transformed into the human, Artemis-Iphigenia appears as Iphigenia the daughter of Agamemnon, the usual Greek version of the Tauric legend exhibiting a fusion of both views.[12]

A mythological tangle.

by the words *γείτων δειράδος Καρυστίας* v. 1451. Brauron lies a little further south, away from the sea. It is enumerated by Strabo ix. 397 among the twelve ancient communities into which the Attic population is said to have been apportioned by Cecrops.

[12] Venturing further into this labyrinth of aetiology, Agamemnon himself, the 'red slayer' who thought he slew, vanishes in a sun-myth — the inevitable Minotaur of mythological research. See Wecklein's Einleitung, p. 5.

Herodotus iv. 103 calls the Taurian deity 'the Maiden' simply, and says the Taurians themselves declared that the goddess to whom they sacrificed shipwrecked Greeks, was Iphigenia the daughter of Agamemnon. The barbarians must have derived this story from the Greeks.

It is as the goddess of the moon (*φωσφόρος θεά* v. 21), with her menstrual influence, that Artemis or Hecate comes to be the deity of childbirth (*Ἄρτεμις λοχεία*). The original name of the Brauronian divinity was doubtless *Ἄρτεμις Ἰφιγένεια*, an appellation known in other parts of Hellas, *cf.* Paus. II. xxxv. 1. Perhaps the etymology of *ἰφι-γεν-εια* should be interpreted with reference to the function alluded to, v. 1466.

Pausanias III. xvi. 7 speaks of the image at *Brauron* as that supposed to have been brought to Attica by Orestes and his sister. He relates that the Persians carried off the Brauronian effigy to Susa. Had Xerxes only got hold of the right *ξόανον*, the one that fell down from the sky among barbarians and was filched from them by enterprising Greeks, there would have been a certain poetic justice in its recovery.

Plot and Scenic Adjustment.

Greek plays, as a rule, are characterized by extreme simplicity of design. The present tragedy is comparatively elaborate and complex in respect of the plot. To its finished intricacy of plan the play owes largely its unfailing charm; and some of the secrets of the spell may be detected by the help of the pertinent observations in Aristotle's Treatise on Poetry. There are two essential features, by one or both of which the more 'complicated' tragic plots, as defined by Aristotle, are invariably marked. The *περιπέτεια* is a sudden and unexpected change from good to bad fortune, or the reverse. The *ἀναγνώρισις* is a change from ignorance to knowledge, generally as regards persons, for worse or for better. Intensity of interest, the philosopher maintains, depends upon these elements more than upon anything else in tragedy. Such plays as the *Oedipus Tyrannus* of Sophocles and the *Iphigenia Taurica* of Euripides, with their combined and interwoven *ἀναγνώρισις* and *περιπέτεια*, are, he would say, *ceteris paribus*, the most fascinating of dramas,[13] — the one with its woeful, the other with its joyous, issue, but both equally 'tragedies' in the ancient sense: the Theban ruler, hurled to infamy and despair from the very pinnacle of lordly power and magnificence, through

The plot not simple, but complicated.

ἀναγνώρισις and *περιπέτεια*.

[13] *τὰ μέγιστα οἷς ψυχαγωγεῖ ἡ τραγῳδία τοῦ μύθου μέρη ἐστίν, αἵ τε περιπέτειαι καὶ ἀναγνωρίσεις* Arist. *Poet.* vi. The *μῦθος* or "plot" is defined by Aristotle for this connexion as *ἡ τῶν πραγμάτων σύστασις* or *σύνθεσις*. To the *μῦθος* he gives the first rank in importance in the composition of a tragedy, assigning a secondary place to the *ἤθη* ("character"). This dictum seems remarkable in view of the strongly inductive method of the *Poetic* on the one hand, and on the other hand the comparatively small number of 'complicated' plots among the tragedies that we possess. It explains the critic's predilection for the *Oedipus* and the *Iphigenia* as illustrative examples — and yet these are the most modern of dramas in design. Aristotle, however, does not undervalue ethical portraiture; a characterless fiction was as odious to him as to us. He merely insists that the tragic poet *starts* to dramatize an event, not to represent character. If the event be dramatized with genius, the appropriate characters are evolved as a matter of course. Nothing could be truer. Persons created for the sake of talking, and not because there is something for them to *do*, are wearisome on any stage.

the discovery of his own parentage and of the shocking unnatural crimes he has allowed himself in ignorance to commit; and, on the other hand, the much-tried son of Agamemnon, weary of life, and resigning himself to a cruel death, only to recognize a long-lost sister in the priestess at the blood-stained altar, and thus finally to crown with peace the sorrows of Pelops' wretched line.

Those tragedies in which an *ἀναγνώρισις* is to be expected are naturally the most powerful to enhance the attention of the spectator. In the first place, a condition of suspense is generated in his mind, as he anxiously awaits the approaching inevitable discovery of the truth, and the consequent change of fortune; while, again, he is placed at an advantage as regards the persons of the play, knowing that of which they are ignorant, and looking pitifully down upon the groping victims of fate and circumstance. The poet will aim to prolong and gradually to intensify the suspense of his auditors, by means of a steady convergence of the lines of action toward the point of *ἀναγνώρισις*, its actual consummation being deferred until the latest possible moment. At the same time he will bring the various kinds of dramatic irony to bear upon their thoughts. In our play the spectator is introduced first to Iphigenia. He learns of her office as ministrant to the barbaric deity, of her loathing for the inhuman rites over which she is constrained to preside, and he hears from her lips the recital of her dream. A dream has convinced her that her brother Orestes — he upon whom so many of her yearning thoughts and vague hopes have been centred — is no longer among the living, and she has summoned her attendants to assist in pouring a libation to his shade. The spectator's knowledge of Iphigenia's delusion in supposing her brother dead illustrates the simplest form of dramatic irony; and one of its first effects is to modify in a singular way the pathos of the ceremony that presently follows, — the mortuary offering, with the dirge chanted by Iphigenia and her maidens for Orestes' soul. The same irony is at work again when Orestes and Pylades are seen reconnoitring the temple, not dreaming who is priestess there. Their entrance institutes the second of the convergent lines of dramatic action, — parallel lines

Suspense.

Irony.

Both effects present early in the play.

at the outset, we should perhaps call them, but productive of suspense, as pointing, however vaguely, to an ultimate recognition and reverse.

Intensified as the action proceeds.

A second stage in the development of these spiritual impressions on the part of the spectator is reached when the capture of the youths is reported to Iphigenia, and she muses on their impending fate, presently to be fulfilled through her own instrumentality. 'Poor heart! once wast thou toward victims ever unruffled and compassionate, meting out to kindred race the bounty of a tear, so oft as men of Hellas fell into thy hands. But now, such is the dream that has embittered me, telling me that Orestes lives no more, hard-hearted will ye find me, ye new-comers, whoever ye may be!' Thus on the one occasion of sorest need for the humane sympathies of the priestess, she misinterprets the dream, which, if read aright, would have been a warning to her;[14] and her generous impulses seem to be deadened by the intensity of her regret for the very person who is immediately to require them, and who properly should, above all other men, call forth their exercise. The spectator is stirred with apprehension in view of the possible results of Iphigenia's attitude. There is a heightened stress of both suspense and irony.

The spectator at an advantage as regards all the *dramatis personae*.

Tragic irony of the sort just considered is a privilege of the poet and his auditors at the expense of all the personages of the drama without exception. It is illustrated even in the choral ode that fills the interval before the expected victims are led into the presence of the priestess. The spectator might answer well the question, 'What Greeks are they who have come to the Unapproachable Land?' And he is thrilled with a hope that to the chorus themselves is but a hopeless fancy, as they sing, 'How sweet the tidings, had but some mariner from Hellas come, to end the weary servitude of miserable me!'

The above remarks will serve to guide the student in tracing further effects of suspense and irony in the masterly scene of

[14] The spectator naturally interprets the dream vs. 44–55 of the impending event, not (like Iphigenia) of something supposed to have already occurred. — The passage quoted is vs. 344–350, the lines paraphrased in the next paragraph, vs. 399 ff., 447 ff.

Orestes and Pylades as doomed victims before Iphigenia. The ἀναγνώρισις contained in this scene must now be considered, forming as it does the most significant feature of the passage, and, indeed, the turning-point of the whole drama. With the utmost dexterity and naturalness, the recognition between brother and sister, repeatedly brought to the verge of consummation, is repeatedly withheld and prevented, and yet is steadily approached by irretrievable steps. The discovery of Iphigenia to Orestes is of the sort pronounced by Aristotle the most artistic, as being a direct outcome of the dramatic action, producing its startling effects through a series of wholly probable occurrences.[15] It is the comely presence of the youthful pair, whom she takes for brothers, that recalls Iphigenia to her wonted sympathy and tenderness of heart. The singular mood and bearing of Orestes, — him of whose delirium she has heard so strange a tale; the demeanor manifested by the life-weary, remorseful man, in his response to her expressions of pity, — this it is that arouses her curiosity, brings out the fact that he is a native of Argos, and leads to the conversation upon affairs in Greece, whereby she learns the deplorable deaths of father and mother, yet that Orestes lives! 'False dreams, farewell!' Then follows the proposal of the letter which Iphigenia has long wished to despatch to Argos, as now it may indeed be conveyed by one of the captives before her, his life to be spared in compensation for the errand. And next, after the contest of friendship, ending in Orestes' victory, comes the exquisite moment when Pylades, doomed to live and bear the missive, demanding an oral statement of its contents against the possible loss of the tablet in the waves, hears the astounding revelation, and redeems on the spot his happy pledge of faithful messenger, — 'Orestes, a letter from thy sister here!'

Method of the ἀναγνώρισις.

[15] πασῶν δὲ βελτίστη ἀναγνώρισις ἡ ἐξ αὐτῶν τῶν πραγμάτων, τῆς ἐκπλήξεως γιγνομένης δι' εἰκότων, οἷον ἐν τῷ Σοφοκλέους Οἰδιπόδι καὶ τῇ Ἰφιγενείᾳ· εἰκὸς γὰρ βούλεσθαι ἐπιθεῖναι γράμματα. Arist. *Poet.* xvi. — It is to illustrate one of the methods of ἀναγνώρισις, the sort by 'reasoning' (ἐκ συλλογισμοῦ), that the work of Polyidus 'the sophist' is cited, where the discovery of Orestes to Iphigenia resulted from the natural reflection by the former that 'his sister had been sacrificed, and now it was his own fate to be sacrificed likewise.'

δέσις and λύσις.

Through the mutual recognition of the friends, the περιπέτεια is clearly instituted. A single turn of the wheel of fortune has shifted the whole vista before the sad eyes of the Pelopidae. Their new joy half blinds them to the common-place trials that still beset their path. Thus far, the threads of the drama have been steadily drawn closer and closer, but now the time has come for the reversed process, the untying of the knot. There is a brief neutral period, occupied by the spontaneous outflow of feeling natural to the occasion; the transition to the *dénouement* is marked by the intervention of Pylades, who recalls his rapt companions to their senses, and reminds them of the grave task that awaits their hands.[16] All danger is indeed not over, though the horrors be past that were to be apprehended from the nearly fatal misunderstanding among the loved ones themselves. In the solution of the impending difficulties the poet has contrived so to retard the action that the spectator's suspense is not suddenly relaxed, though modified in quality. Moreover, the stratagem directed by the wily Greeks against the unsophisticated foreign king affords an opportunity for a new phase of dramatic irony. The plain but deeply effective irony that consists in the superior knowledge of

[16] Pylades' words, vs. 902–908. — The terms δέσις (or πλοκή) and λύσις are employed by Aristotle, λέγω δὲ δέσιν μὲν εἶναι τὴν ἀπ' ἀρχῆς μέχρι τούτου τοῦ μέρους ὃ ἔσχατόν ἐστιν, ἐξ οὗ μεταβαίνειν εἰς εὐτυχίαν . . . , λύσιν δὲ τὴν ἀπὸ τῆς ἀρχῆς τῆς μεταβάσεως μέχρι τέλους *Poet.* xvi. — Interesting is a remark in the same chapter to the effect that many poets tie their knot with success, but make a failure in the untying, πολλοὶ δὲ πλέξαντες εὖ λύουσι κακῶς, *i.e.* as we should say, they do not show themselves capable of *sustained* work. The *Iphigenia* is admirably sustained, considering the height that is reached in the scene of recognition. Patin *Études sur les Tragiques Grecs* iii. 298 finds fault with the poet for letting the spectators into the secret of the plan of escape beforehand, instead of surprising them by the representation of its execution only. He also deems it too certain of success to command interest. The plan, however, is proved by the sequel to have been hazardous enough, and as for the credulity of Thoas, I find it well-grounded, as it is certainly delectable. As the play stands, the spectator has the satisfaction of identifying himself from the first with the framers of the stratagem: he seems to be helping them to think it out, as he hears it unfolded; he shares their anxiety for its safe issue; enjoys with them (probably more than they) the first successful trial of it upon the king; and finally is left in suspense during the stasimon that follows, until the messenger arrives with his story of the finish.

the spectator to that of all the personages, is necessarily present to some extent in every dramatic work. There is also a subtle verbal manifestation of the same principle, which was relished with high zest by a Greek audience. It is exercised by the persons represented, at the expense of each other, as one set plays upon the ignorance of a second by means of equivocal utterances, whose ambiguous meaning is apparent to the spectator, but not to the party for whose hearing it is intended. Or sometimes the victim is himself the unconscious mouthpiece of this irony of the double tongue, letting fall words that knell ominously to initiated ears. 'A clever child of Hellas thou!' exclaims Thoas, when apprised by Iphigenia of her alleged means of discovering a source of pollution to the goddess and her temple. And as the priestess bearing the idol passes forth, followed by the veiled captives, to perform, as Thoas supposes, the solemn rite of lustration, but in reality to take ship and transport the divine image to a Grecian home, Iphigenia thus prays in the hearing of the Taurians: 'Thou daughter of Zeus and Leto, virgin queen, if indeed these guilty stains I wash away and do sacrifice where it is meet, pure shall be thy dwelling-place and happy mine own lot.' What the barbarian understands of the priestess and her charge, duly reinstated in the purged temple, means to the spectators of the scene *Athens* and the deliverance of Iphigenia. The prayer concludes: 'The rest, though I say it not, I betoken clear to Heaven that knoweth the unsaid, O Goddess, and to thee.'[17] Here, the gods,

Irony of equivoke.

[17] Vs. 1230 ff.; the exclamation of Thoas v. 1180. Attention is called in the notes to the other equivocal expressions in the scene. — The term *irony*, as employed in this Introduction, was perhaps first systematically applied to dramatic matters by Bishop Thirlwall *On the Irony of Sophocles*, in the Philological Museum, 1833, vol. ii. No better word could be found to connote the various phenomena through which this deep-seated principle of dramatic and indeed all artistic fiction manifests itself. The propriety of its application is seen from Aristotle's plain definition, *προσποίησις ἡ μὲν ἐπὶ τὸ μεῖζον ἀλαζονεία καὶ ὁ ἔχων αὐτὴν ἀλαζών, ἡ δ' ἐπὶ τὸ ἔλαττον εἰρωνεία καὶ εἴρων Eth. N.* II. vii. 12. Thus *εἰρωνεία* is the attitude of him who knows more than he will say, the attitude appropriate to superior knowledge and the power vested in superior knowledge. We speak of the 'irony of fate,' implying the existence of some possessor of a prescience competent to save us from our now inevitable ills. Irony is a feature of primitive religious conceptions; and its most incisive exemplification

the Greeks, and the spectator stand on a common vantage-ground, over against the Scythian wrecker with his sacrifices of men.

Stage requirements.

Aristotle has a word to say of the care to be exercised by the tragic poet in adjusting the details of his plot to the exigencies of the stage. In truth the ancient playwright labored under restrictions which, at times, must have seriously hampered him in the work of composition. The number of regular actors being limited to three, with strict gradation as to rank, the poet was forced to suit this circumstance as best he could in distributing the parts and arranging the succession of dialogues. One cannot but admire the tact often displayed in meeting these requirements. In the present tragedy, the *protagonist* performed the parts of Iphigenia, who appears in every scene but two, and Athena. The *deuteragonist* had the parts of Orestes, the herdsman who relates the story of the capture to Iphigenia, and the messenger who reports to Thoas the escape. The *tritagonist*, finally, played Pylades and Thoas. The poet was also obliged to adapt his work to certain traditions of the theatre regarding scenery, entrances and exits, and the like, necessary for the guidance of the spectator. A disregard of these simple conventionalities, in any essential point, might produce the effect of inconsistency or impossibility: as for example, the Athenians are said to have hissed a tragedy of Carcinus, because his Amphiaraus was found to have gone out of the temple which he had entered, without being seen by the spectator to leave it.[18] Our

Distribution of the parts.

is found behind Greek literature, in the Greek oracles. The Delphian god knew perfectly well who were the real parents of Oedipus, and in what direction the anxious inquirer ought to have turned his steps as he departed from the shrine, in order to avoid the fearful consequences of which he was warned. So in admonishing Croesus that by crossing the Halys he would destroy a great empire, Apollo with irony left it to Croesus in person to find out by trying, which great empire — his own or that of Cyrus — he should destroy. Thirlwall well describes the dramatic poet as so working 'that a faithful image of human existence may be concentrated in his mimic sphere. From this sphere he himself stands aloof. The eye with which he views his microcosm . . . will be that with which he imagines that the invisible power who orders the destiny of man might regard the world and its doings.'

[18] *δεῖ δὲ τοὺς μύθους συνιστάναι καὶ τῇ λέξει συναπεργάζεσθαι ὅτι μάλιστα πρὸ ὀμμάτων τιθέμενον· οὕτω γὰρ ἐναργέστατα ὁ ὁρῶν, ὥσπερ παρ' αὐτοῖς γιγνόμενος*

present knowledge, however, of the details of ancient stage arrangement is very imperfect, and we are left largely to conjecture as to their flexibility of adaptation to plays of peculiar and unusual design. In the *Iphigenia*, the back-scene represents the temple of the Taurian Artemis, with the high altar in front. Iphigenia, who as priestess occupies apartments in the temple, enters and withdraws by the main door appropriate to the protagonist. The chorus enters the orchestra by the parodos on the right of the spectator, that is, from the home-side. The other entrances and exits are uncertain, but we incline to the view that Orestes and Pylades, foreigners on a furtive errand, approach the scene from the left, and go out the same way, after reconnoitering the temple. The herdsman who announces their capture also enters from the left, from that side the victims are led in to the priestess, and on that side the lustral procession departs for the remote and lonely shore desired for the ceremony —where the ship of Orestes is moored in concealment. But Thoas

The scene.

Entrances and exits.

τοῖς πραττομένοις, εὑρίσκοι τὸ πρέπον, καὶ ἥκιστα ἂν λανθάνοι τὰ ὑπεναντία. σημεῖον δὲ τούτου ὃ ἐπετιμᾶτο Καρκίνῳ· ὁ γὰρ Ἀμφιάραος ἐξ ἱεροῦ ἀνῄει, ὃ μὴ ὁρῶντα ἂν τὸν θεατὴν ἐλάνθανεν, ἐπὶ δὲ τῆς σκηνῆς ἐξέπεσε, δυσχερανάντων τοῦτο τῶν θεατῶν. *Poet.* xvii.

The arrangement of entrances and exits assumed above implies a possibility of communication imagined between the right and left sides, in the rear of the temple, since the prisoners are taken directly to the king, without first crossing the stage, and the herdsman comes at one and the same time both from the king and from the scene of capture (*cf.* vs. 236, 333 f.). Such communication is not precluded by the fact that the sea flows up to the temple (v. 1196); it is pedantical to press that circumstance so closely. Schoenborn, *Skene der Hellenen*, however, is led by this consideration to place nearly all the stage-entrances on the left, while Wecklein places them all on the right, giving the further reason that persons coming from abroad by sea regularly enter on that side. Even if the evidence on these matters were fuller and clearer than it now is, I should hesitate to believe that in a tragedy like the *Iphigenia* a completely one-sided arrangement of entrances would have been tolerated by the spectators. In this play the sea is everywhere, it lies on the left as well as on the right, but the parts of it with which the action is most concerned are remote and hidden. A regular city port (τὰ ἐκ πόλεως, μάλιστα τὰ ἐκ λιμένος) is not to be thought of, at least on the side whence the two interlopers make their appearance. Probably the shore was not represented at all in the scenery. That Orestes and Pylades have come by ship is made known at once (v. 70); the spectator is not left to infer that from the direction of their entrance.

enters on the right, the home-side, on which his residence is conceived as lying. The temple should be regarded as so placed that its votaries might approach it from either side.

Artistic Structure.

Critical theories won by induction from Greek models.

The Greeks have furnished the instruments for probing and dismembering the productions of their own genius. Greek tragedy, in particular, after giving to the world a perfect model, in the most tangible form, of what is essential to a highly composite work of art, called forth among the ancients themselves the exuberant satire and the incisive logical analysis from which modern criticism has been learned. The works of Euripides form a most instructive body of concrete material for the test and illustration of critical theory. Reflecting as they do the movements of a transitional period not only in matters of art, but in the history of human thought; and emanating from a mind in which the synthetic impulses of the poet were liable to frequent disturbance by conscious speculative ratiocination; unequal in themselves and among themselves, yet bearing the common impress of an unmistakable individuality, they alternately delight and repel the reader, as they furnish the very contrasts whereby their faults and merits are most vividly revealed. It is a pleasant task to scrutinize, as we have to do at present, the structure of a play marked by the minimum of defect; in which the best and truest, if not the most strongly characteristic, side of the author's genius is turned outward.

Instructiveness of Euripides' irregularities.

If the study of the Greek drama were to be historically conducted, that some familiarity with Aeschylus and Sophocles might be acquired before passing to Euripides, the learner's attention would be arrested on first taking up a work of the younger poet by the strangeness of its beginning. Paradoxically stated, the spectator of a Euripidean tragedy has to sit out a portion of the performance before the performance begins. The first forty-one lines of the *Iphigenia* form no part of the dramatic proceedings. They assume an audience, and are addressed imme-

Euripidean prologue, vs. 1-66.

diately to the spectator, for the purpose of instructing him in regard to the antecedent legendary history and the situation of affairs at the opening of the play. The remainder of Iphigenia's speech, containing the recital of her dream, is less open to censure, because the dream with its influence is directly concerned with the action, and moves the priestess to unburden her mind under the open sky. There is also a motive for her appearance in the summons that has been issued to her attendants, whose coming she expects. But the whole passage is inorganic. The better part of it might have been thrown into the form of a dialogue, like that between the two sisters at the beginning of Sophocles' *Antigone*; or else the play should have opened where its action really begins now — leaving the information which has been thus explicitly proffered in advance to be conveyed indirectly through the progress of the drama itself. Implicitness is the very soul and conscience of serious dramatic workmanship;[19] and the Euripidean prologue is none the less flagrant an offence against principle and good taste because it came to be tolerated as a convenient trouble-saving device. Loose innovations of this character soon become settled habits. Except for the habit, the present tragedy would hardly have taken on such a gratuitous appendage. The play is so finely constructed that with but the slightest further

[19] The business of tragedy is *serious* representation (*μίμησις πράξεως σπουδαίας*). Comedy, which is not serious — however much in earnest the comic *poet* may be — is always conscious of an audience, and may at any moment deliberately interrupt the illusion of the scene to address the spectator, for the sake of ludicrous effect or for any other reason. But we do not find the Greek comedies *beginning* with an explicit address to the audience, before any scenic illusion has been started, because that would produce no incongruity, and, unless a distinct parody, would not be funny, but only flat. It is this flat tastelessness at which Aristophanes really aims when he opens fire upon the monotonous genealogical detail in the prologues of Euripides (*τὸ γένος τοῦ δράματος Ran.* 946) *Ach.* 47 ff., *Ran.* 1177–1247. The *lekythion* passage has nothing to do with any peculiarity in Euripides' *verse*; the *ληκύθιον ἀπώλεσεν* would apply just as well to Aeschylus or Sophocles, as far as the metre is concerned; but, as it happens, it does not fit on to the beginning of one of their extant plays, because not one of them begins with the name of a man, woman, or child in the nominative case.

elaboration the idle preface might have been replaced by an organic scene.[20]

Deus ex machina.

All things are particularly exposed to corruption at their extremities. Of a piece with the otiose prologue is the intervening god, who is prone to intrude himself under one form or another at the close of a Euripidean tragedy. The comment of Aristotle is simply that the solution of a plot ought to be an outcome of the plot itself and should not be effected by stage-machinery. But recourse may be fairly had to supernatural agency, he goes on to say, in regard to matters either anterior or subsequent to the action of the drama.[21] The intervention in the *Iphigenia* is due in but slight measure, as was remarked of the prologue, to want of elaboration or poverty of invention. There

[20] The passage criticised forms only a part of the *πρόλογος*, which includes the dialogue of Orestes and Pylades. The technical divisions of the play are exhibited in the table below. The names are derived from Arist. *Poet.* xii., and it is to be noted that they all have reference to the chorus, the original nucleus of tragedy. The *parodos* is its first song on entering the orchestra; the other odes of the entire chorus are called *stasima*. The *prologos* is all that precedes the parodos, the *epeisodia* are the acts that intervene between the stasima, and the *exodos* is what follows the last stasimon. A 'commos' is a lamentation in the form of a lyrical dialogue between actor and chorus. Lyrical passages of actors only are called 'songs from the actor's station.' Nine is the normal number of main divisions of a tragedy.

I. *πρόλογος*, vs. 1–122.
II. *πάροδος*, vs. 123–235.
(*κόμμος*, vs. 143–235.)
III. *ἐπεισόδιον πρῶτον*, vs. 236–391.
IV. *στάσιμον πρῶτον*, vs. 392–455.
V. *ἐπεισόδιον δεύτερον*, vs. 456–1088.
{ *ἀνάπαιστοι κορυφαίου*, vs. 456–466.
{ *κόμμος*, vs. 643–656.
{ *μέλος ἀπὸ σκηνῆς*, vs. 827–899.
VI. *στάσιμον δεύτερον*, vs. 1089–1152.
VII. *ἐπεισόδιον τρίτον*, vs. 1153–1233.
VIII. *στάσιμον τρίτον*, vs. 1234–1283.
IX. *ἔξοδος*, vs. 1284–end.

[21] *φανερὸν οὖν ὅτι καὶ τὰς λύσεις τῶν μύθων ἐξ αὐτοῦ δεῖ τοῦ μύθου συμβαίνειν, καὶ μὴ ὥσπερ ἐν τῇ Μηδείᾳ ἀπὸ μηχανῆς . . . ἀλλὰ μηχανῇ χρηστέον ἐπὶ τὰ ἔξω τοῦ δράματος ἢ ὅσα πρὸ τοῦ γέγονεν, ἃ οὐχ οἷόν τε ἄνθρωπον εἰδέναι, ἢ ὅσα ὕστερον,*

A double interference.

are, however, in reality *two* resolving agencies extraneous to the plot. Besides Athena, who is introduced to check the vengeance of Thoas, save the captive women, speed the heroes on their return, and foretell the sacred honors that await them on Athenian soil — besides the gracious divinity of the formal close, there is the 'refluent billow' (v. 1397) that tosses back the flying ship with its brave crew into the very hands of the baffled Taurians, who thank Poseidon, the enemy of Troy's conquerors, for their luck. It jars the intent and sympathizing spectator, who has watched the shrewd manœuvres of Iphigenia, and has seen the youths through their unequal fight at the shore and their spirited embarkation and start, to be thus rudely put about by such a perfectly unexpected gratuitous dash of wind and water. For this secondary *deus*, however, the Goddess in chief is responsible. Poseidon is here in the service of 'Athena, and the motives of the concluding scene must be severally examined, in order to judge of it rightly as a whole.

Three motives for the celestial intervention.

The poet appears to have been influenced by three considerations: first, a feeling that the oracle of Apollo, ordaining the removal of the image, ought not to seem fulfilled through stratagem and theft; second, a regard for the promise made to the captive women, that they should be restored to Hellas and freedom; third, the desire to introduce the prophecy concerning Attic institutions, whose origin is traced to the events of the drama.

Apollo's oracles not fulfilled through human deceit.

That the first-mentioned consideration was sensibly felt, is clear from the doubts expressed by Iphigenia herself (vs. 995, 1400). Orestes' answer to his sister's scruples is sincere (vs. 1012 ff.), and, naturally, satisfactory to himself and Pylades; but it is highly creditable to Euripides that he should not have allowed the priestess summarily to dis-

ἃ δεῖται προαγορεύσεως καὶ ἀγγελίας. ἅπαντα γὰρ ἀποδίδομεν τοῖς θεοῖς ὁρᾶν. *Poet.* xv. *Cf.* Horace's celebrated epigrammatic statement of the principle:

nec deus intersit, nisi dignus vindice nodus
inciderit. *De arte poet.* 191.

The last part of Aristotle's remark applies exactly to the third motive treated above.

miss the scruple from her mind, and likewise that he should have deemed the barbarian ruler entitled to the satisfaction of hearing the divine sanction. Indeed, the enlightenment of Thoas is even artistically required. Barbarian or Greek, — and Thoas was, after all, created only half a Taurian, — the spectator would like the man brought to see that something higher than mere human trickery had been put upon him. Yet nothing short of a celestial mandate could ever have convinced the king.[22]

Sympathy for the chorus as persons.

As regards the second motive, again, the necessity of delivering the chorus, it is hard to see how that end could have been reached by human agency within the lines of the plot. And yet, even apart from the rash promise of Iphigenia (v. 1068), to abandon the faithful creatures to their fate would have been intolerable. The knot must be untied, and only a god is competent to untie it. It were hypercritical to censure this, for the fault, if it be one, is the result of a certain organic excellence. We fancy that Euripides himself must have been touched with surprise as often as he found a chorus upon his hands for whose fate the most humane of audiences would feel the least concern.

Gratification of local sentiment.

The desire to gratify local patriotic and religious sentiment is the leading motive for the entrance of Pallas Athena. The motive is also characteristic of the poet, and nowise reprehensible as the result of any shortcomings of artistic construction. The modern reader cannot adequately reproduce the feelings stirred by this final scene in the Athenian spectator's breast. We may, however, so far sympathize with the poet who indulged them, as not to find distasteful the local flavoring which is here and elsewhere so perceptible in Attic tragedy, with all its splendid universality. Even on the score of unity, the three mo-

[22] The situation at the end of the *Philoctetes* of Sophocles is similar, if by any effort Thoas and Philoctetes can be thought of at the same moment. There, however, it is shown naturally by the course of the drama itself that the oracle is not to be fulfilled by the help of human deceit, since one of the participants in the theft is led to repent, after successfully achieving it, and makes amends by giving back the bow to its owner. Here, the interruption to the final success of the stratagem is extraneous and violent, as we have seen.

tives are so closely interwoven, and the whole ending is so firmly knitted on to the body of the play, that we forget Poseidon's rudeness and enter genuinely into the refined and beneficent spirit of the conclusion.[23]

Narratives of messengers, the most familiar embodiment of the strongly marked epic element in all Greek plays, assume renewed importance in Euripides. How high a place in the dramatic economy was originally held by mere narration, is indicated by the earliest tragedy of known date which we possess, the *Persians* of Aeschylus (472 B.C.), with its scene laid at the Persian capital, and Hellas for the background of events. The epic element exhibits great variety both in form and extent, as we compare the extant tragedies with one another, until we find a fixed type in the later works of Euripides. Incomparable specimens, it is true, may be cited from the Sophoclean drama, yet the *ῥήσεις ἀγγελικαί* of the younger poet were admired in proportion as they were characteristic and plainly the result of a strong predilection and aptitude. Besides the rapidity, naturalness, and graphic energy of the descriptions, the admirable clearness of the Euripidean style helped them to a deserved popularity. The performances in the orchestra had shrunk to such narrow dimensions as to leave room for any sort of amplification on the actor's part. The tendency towards realism also would naturally enlarge the function of the messenger in the drama. The ancient theatre, with its burden of conventional and mechanical restrictions, afforded slight opportunity for the scenic representation of any complicated action, however welcome such spectacles might have been to the public. Their place must be supplied by spirited narration. Hence, in passing from the *ἠθοποιΐα* of Sophocles to the scenes of romantic adventure of which our poet latterly became so fond, we find the discourse that mirrors each performer's whole inner play of thought and impulse dividing the ground with vivid recitals of their deeds.

Epic element.

The *ῥῆσις ἀγγελική*.

Conspicuous in Euripides.

[23] A *deus ex machina* for the sake of Thoas and the chorus only, would have seemed highly crude and forced. It is better that the first two motives should be merged as they are in the third and inoffensive one. It is pleasant to see Athena with her hands so full of really important business.

Messenger for both δέσις and λύσις.

The messenger's narrative in most tragedies concerns the events of the catastrophe, less commonly the earlier part of the action. In the *Tauric Iphigenia*, as likewise in the *Helen* and the *Bacchantes*, there is a messenger both before and after the περιπέτεια.

First narration, vs. 260-339.

The first of the two narrations occurs in the first epeisodion — the event with which it is concerned, the capture of Orestes and Pylades by the Taurians, forming a sequel to the movements of the two youths exhibited in the prologos, and coinciding in time with the performance of the mortuary ceremony in the parodos of the play. Inasmuch as the messenger sent by the king to order preparation for the sacrifice is one of the herdsmen who effected the capture, his account is not only that of an eyewitness, but of a participant who recalls with zest the smallest particular of the exciting affair. The impressions left upon his senses by the spectacle of the strange delirium of the Fury-haunted youth, by the gentle services of the devoted Pylades, by the stout defence of the pair against overwhelming numbers, — these impressions the rustic conveys to Iphigenia and the astounded chorus with such naive force that the story seems to be the deed itself. Rapid epic recital is in truth artistically more effective, as regards the outlying portions and more distant motives of a drama, than prolonged scenic representation can ever be. By its obliqueness a sense of perspective is produced, a grouping that is helpful to unity of comprehension: the light is not dissipated, but accumulated and thrown in upon the focal point of the whole play — here upon the centralized action of the second epeisodion.

Artistic advantage of the narrative form.

Second narration, vs. 1327-1419.

Equally appropriate is the narrative form to the details of the escape after the pretended ceremony of lustration. The centre of gravity of the play lies inside the second and third epeisodia. Symmetry and balance call for indirectness and rapidity in the exodos, where the facts are related to Thoas by one of his men who had attended on the party and labored to frustrate the attempt at flight. Constructively, the second narration presented a difficulty which the poet was not obliged to meet in the first. The demeanor of the present messenger sug-

gests the utmost haste in pursuing the fugitives (he must not yet recollect that their escape has been miraculously interfered with); nevertheless he is allowed to stand there and bring his long story to an end. By the strictest theory, such an inconsistency would be reprehensible. Practically, however, a certain amount of license in this direction was conceded and overlooked. It was the Athenian spectator who ultimately determined the canons of dramatic art, and his sensibilities were not of the sort to evolve a law so rigid as to prove destructive of the art itself.[24]

Ancient spectators not 'closet critics.'

In a tragedy genuinely antique, in Aeschylus and Sophocles, we expect to find a chorus that bears its part in the dramatic action from first to last, the burden of its songs lending weight and impulse to the movement of the play.[25] If organic unity be essential to a composite work of art, it might be fairly demanded that any tragedy, by whomsoever written, provided it have a chorus at all, should have a chorus that can reasonably explain why it is there, and, being there, can offer word and deed compatible with its continued presence on the scene. Of the soft and facile grace, the tender pathos of Euripides' choral odes,

Function of the chorus in tragedy.

[24] It is curious to note how conscious the poets are apt to be of this theoretical defect, often letting fall some word intended to allay any critical sensitiveness on the part of the spectator. Here we have Thoas' remark 'they have too long a voyage before them ever to escape my spear,' v. 1325, *cf.* vs. 43, 912 ff. One of the numerous examples is *εἰ τῷ καὶ λογίζεσθαι σχολή* Soph. *Aj.* 816, at the beginning of the hero's long soliloquy when about to fall upon his sword. Euripides, who himself found occasion often enough to take advantage of this generous and reasonable indulgence, had the bad taste to slur Aeschylus for availing himself of the same privilege. The remark *ὄνομα δ' ἑκάστου διατριβὴν πολλὴν ἔχει | ἐχθρῶν ὑπ' αὐτοῖς τείχεσιν καθημένων Phoen.* 751, is aimed against the second epeisodion of the *Seven against Thebes*, which is filled with the messenger's descriptions of the hostile chiefs, on the eve of battle. But Aeschylus was not unconscious of the dramatic license, and is at pains to help it *Septem* 379, where the seer is said to have declared the omens unfavorable for an immediate attack.

[25] *καὶ τὸν χορὸν δὲ ἕνα δεῖ ὑπολαβεῖν τῶν ὑποκριτῶν καὶ μόριον εἶναι τοῦ ὅλου, καὶ συναγωνίζεσθαι μὴ ὥσπερ Εὐριπίδῃ ἀλλ' ὥσπερ Σοφοκλεῖ. Poet* xviii.

So again Horace:

> actoris partes chorus officiumque virile
> defendat, neu quid medius intercinat actus
> quod non proposito conducat et haereat apte.
>
> *De arte poet.* 193.

considered apart merely as lyrical compositions, this is not the place to speak. Nor can we stop now to give expression to any sympathy we may feel for a poet who toils reluctantly under the inherited irksome load of a chorus in tragedy. We fortunately have to deal at present with one of the poet's better choruses, as regards organic excellence. But the doings of no Euripidean chorus call for extended comment. Its attenuated functions do not invite the lingering inquiry that is inspired by this noble constituent of tragedy before the beginnings of decline.

Attenuated in Euripides.

Slavery was not an institution that the thoughtful and humane Euripides could contemplate with indifference. It supplied him, however, with more than one chorus which might have proved difficult to levy without its aid. The circumstances are happily brought into play in the tragedy before us. The Greeks whom the Taurians offer up to their sanguinary deity are men; the women are spared for a life of servitude, and, as the goddess has her virgin priestess in the Grecian Iphigenia, so has the priestess her Grecian maidens serving at the temple. Their hearts can be only with their mistress, their thoughts like hers are away in the paternal land, in dreams they tread once more with merry feet the dancing-lawns of Hellas. There is not a movement in the drama but appeals to their sympathies and awakens in their minds a genuine and vital interest.

Chorus of captives.

The motive for the first appearance of the chorus, the summons from the priestess to attend her in pouring the libation to Orestes' shade, is ample and excellent, furnishing as it does the occasion for entering in solemn procession, and for impressive action as well as song in concert with Iphigenia. In short, the parodos, as far as it goes, has the merit of pertinence and dramatic force. Of Euripides, we have no right to ask that it should have gone farther, or that more should have been made of it. It has filled the time supposed to be occupied by the capture of the men, and, being commatic,[26] it has given to Iphigenia her first real dramatic opportunity.

Pertinence of the several choral performances.

The parodos.

[26] The parodos is termed 'commatic' when it consists wholly or in part of a *commos*, the performance being divided between chorus and actor. Such

The first and second stasima are strictly apposite to the theme; the first looking backward to the venturesome expedition which has brought the two voyagers to grief, the second forward to the expected journey of deliverance. In both, the expressions of personal feeling are prompted by the events, and win from the spectator a portion of his sympathy. The third stasimon is remarkable. At the crisis with which it coincides, when the priestess and the victims have passed from the temple, bent on effecting their escape with the image, an ode relating to the action in progress would have been inconsistent with the secrecy promised by the chorus. On the other hand, the subject of the hymn springs directly from the circumstances of the play as a whole. The spectator, who has heard the oracle of Phœbus reproached and discredited by the desponding, sceptical Orestes, listens with renewed reverence to the sacred story of its origin and renown. The stasima.

The brief commos between the chorus and the two friends, immediately after Iphigenia has withdrawn to fetch her letter, is very apt. It affords a needed pause and breathing spell, and reflects perfectly the rare pathos of the situation. Finally, the chorus is helped to seem life-like and real, by a touch at the close of the second epeisodion, as Iphigenia implores their secrecy, promising them their own deliverance in return for the favor, and addressing her appeal successively to individual members of the band.[27] Second commos, *etc.*

parodoi are always impressive and powerful, as may be seen in the fine examples afforded by the *Prometheus* of Æschylus, and the *Electra* and *Philoctetes* of Sophocles. In the parodos of the *Tauric Iphigenia*, as elsewhere in the tragedy, there are faint echoes of Sophocles' *Electra*.

[27] Vs. 1068 ff. Patin objects to this, as inconsistent with the unity of a chorus in itself. Here the critic commits the common error of attributing to a dramatic personage a consciousness of artistic theory. How is Iphigenia to know that her servants will prove a unit in loyalty, without any exertion on her own part to secure it? Moreover, the best choruses betray the human individualities of which they are composed, as in the *Agamemnon* the choreutæ deliver their several opinions when the king has been struck, and the coryphæus declares the vote. The unity of a tragic chorus is not like that of the Siamese twins, but of an organized fraternity. The single voices in the parodos of the *Seven against Thebes*, and the colloquies of choreutæ (generally

Metres and Technique.

Abruptness of the learner's step from epos to drama.

The learner who at one step passes to tragedy from Homer's steady-flowing lines, is at first view bewildered by the variety of new metrical forms with which he is confronted. The verse of the dialogue will not be wholly strange; he is familiar with its analogues in modern poetry; but the lyric measures will seem meaningless, until he finds the key to unlock their secret. He has had no opportunity as yet of examining even the few remains that have been preserved of the intermediate poetic growth which led to the bloom of the Attic drama, through the grafting of epos upon a lyric stock. Nevertheless, if he has wandered well with Homer, and truly learned to know that never-forgotten voice, he will listen most intently for the new tones that tragedy has to utter; nor will his highest imaginings of their beauty and grandeur be disappointed in the end.

Greek drama a musical performance.

A perfect insight into the technical composition of the Greek musical drama is impossible, because the data are not complete. The satire of Aristophanes, so far as it relates to technique, is instructive enough, but conveys only a general notion of the innovating tendencies which he deprecates. The ancient metrical treatises of a later period are defective and obscure, though they have transmitted a terminology and the partial basis of a system of rules. Modern investigation has supplemented and perfected the knowledge of recited rhythms and of the several metres and forms of verse in which these are represented. But as regards the lyrical and choral

attributed in the editions to hemichoria) in the *Ajax*, and near the beginning of the *Alcestis* and the *Ion*, are instances in point.

It has also been urged that the chorus ought not to be present during the scene following the short commos (vs. 657–724), and yet fail to be enlightened by what passes between the two men. The criticism is not sound. Pylades' name is spoken, as before, but not that of Orestes, nor that of Electra, who is alluded to as 'sister.' There is enough to lead the chorus to attend with heightened curiosity and interest, but there is nothing to help them distinctly to an ἀναγνώρισις.

portions of tragedy and comedy, the learned are not wholly at one in their views, and in this direction a thoroughgoing scientific knowledge is unattainable. The musical notes which were written to accompany the words have been entirely lost. We cannot reproduce the melodies nor the orchestic movements, nor form a distinct idea of their character. Nevertheless, the rhythmical structure of the lyric texts lies before us, in shapes analogous to those of the recited verse, impressive to the ear and the feelings, and to the analytic sense perspicuous enough to indicate unmistakably the restraint of law in their creation. The phenomena of strophe and antistrophe alone suffice to prove the thorough inter-adaptation of orchestic, musical, and poetic form, and to attest the conscientious elaboration that was demanded of the poet. There was scope for all true and noble enthusiasm, but not for the wild saltation of unfettered genius. We can understand perfectly why a proneness to replace antistrophic composition by lyrical warbling *ad libitum* should have manifested itself at a period of artistic innovation and decline — why the monodies or *arias*, which the comic poet visits with unsparing ridicule, grow more numerous and more lengthy, side by side with increasing laxity in other technical matters. To us, the severe precision of rhythmical form compensates largely for the loss of the accompanying music. The choral odes of tragedy were meant, in the first instance, to be sung, but they can still be *read*, with an effect differing rather in degree than in kind from that with which they were originally chanted; and it is only by the aid of voice and ear that a right appreciation, or, indeed, any honest enjoyment of them, is possible.[28]

The accompanying music has been lost.

Wholesome curbs to poetic genius.

[28] To master the rhythms (the *art* rather than the science) is the student's first and most serious business on beginning tragedy, but the dialogue must be recited with skill and fluency before any of the choruses can be successfully tried. A systematic treatment of the whole subject, involving an application of the rhythmical principles of modern music to ancient verse, is Dr. J. H. Heinrich Schmidt's *Introduction to the Rhythmic and Metric of the Classical Languages, translated by Professor* JOHN WILLIAMS WHITE. Schmidt's method is followed to a considerable extent in Goodwin's and Hadley and Allen's Gram

Iambic trimeter.

The *Tauric Iphigenia* was composed at a time when the regular verse of the tragic dialogue, the iambic trimeter, received less care in the finishing than had been given to it in the earlier days of the drama. Severity of form in the tragic trimeter depends largely on the avoidance of frequently recurring trisyllabic feet. Tribrachs are familiar and intrusive, and they must be worked off by the tragic poet through the same painstaking elaboration that enabled Demosthenes to dignify his prose-rhythm by clearing it of accumulated short syllables. If the dialogue of tragedy was to be distinguished from that of comedy by stateliness of movement not less than by seriousness of contents, — for the comic trimeter verges closely upon voluble inartistic speech, — if Tragedy hoped to walk at the side of her easy-going relative with undiminished claim to deference, she was bound to pay strict attention to this matter. The deterioration which actually set in begins to make its appearance not many years after the beginning of the Peloponnesian War. Minor variations are, of course, exhibited by the extant tragedies in regard to rigorous treatment of the verse, independently of the date of their composition; a marked laxity, however, appears in those composed as late as the second half of the war, and, in the main, this degeneracy is found increasing toward the last, down to the death of Euripides. The ratio of trisyllabic feet in the trimeters of Aeschylus and Sophocles has been estimated as about one to every twenty-five verses. In the earlier plays of Euripides (*Alcestis*, *Medea*, *Hippolytus*), the verse approaches the same degree of finish, the *Hippolytus*, 428 B.C., being the latest of known date that shows this severity of form. But in our tragedy, and in others known to be late, the average is as high as one resolved foot to every five verses. The *Philoctetes* of Sophocles, 409 B.C., exhibits a free treatment of the verse, but nothing like the looseness found in the Euripidean work of the

Relaxed severity of its form.

After about 420 B.C.

mars. The remarks on metre in this Introduction are not meant to take the place of anything that is in the grammars; accompanying study of all that can be learned from the Grammar is taken for granted.

For a sketch of the prevailing tendencies in the musical arts at the time of Euripides, see Curtius' *History of Greece*, Book v., c. ii.

same period. Naturally, the rhythmical disturbances are not evenly distributed, but tend to accumulate in single verses and groups of verses.[29]

The presence of the trochaic tetrameter is another distinguishing mark of the *Iphigenia*, as regards technique and time of composition. This brisk and tripping measure is said to have been the original verse of the dramatic dialogue, before tragedy and satyr-play became distinct species, when it naturally

Trochaic tetrameter.

[29] Numerous passages of similar rhythm to the following might be collected. The first has 6 resolutions to 6 verses, the second 8, the third 7.

ἀλλ' ἄγετε φέρετε ῥίπτετ', εἰ ῥίπτειν δοκεῖ·
δαίνυσθε τοῦδε σάρκας. ἔκ τε γὰρ θεῶν
διολλύμεσθα παιδί τ' οὐ δυναίμεθ' ἂν
θάνατον ἀρῆξαι. κρύπτετ' ἄθλιον δέμας
καὶ ῥίπτετ' εἰς ναῦς· ἐπὶ καλὸν γὰρ ἔρχομαι
ὑμέναιον, ἀπολέσασα τοὐμαυτῆς τέκνον.

Troades, 415 B.C.

ποῦ ποῦ θυγατρὸς τῆς ἐμῆς ἴδω πόσιν,
Μενέλαον; ἐπὶ γὰρ τῷ Κλυταιμνήστρας τάφῳ
χοὰς χεόμενος ἔκλυον ὡς εἰς Ναυπλίαν
ἥκοι σὺν ἀλόχῳ πολυετὴς σεσωσμένος.
ἄγετέ με· πρὸς γὰρ δεξιὰν αὐτοῦ θέλω
στὰς ἀσπάσασθαι, χρόνιος εἰσιδὼν φίλον.

Orestes, 408 B.C.

ἀλλ' ὦ λιποῦσαι Τμῶλον, ἔρυμα Λυδίας,
θίασος ἐμὸς γυναῖκες, ἃς ἐκ βαρβάρων
ἐκόμισα παρέδρους καὶ ξυνεμπόρους ἐμοί,
αἴρεσθε τἀπιχώρι' ἐν πόλει Φρυγῶν
τύμπανα, Ῥέας τε μητρὸς ἐμά θ' εὑρήματα,
βασίλειά τ' ἀμφὶ δώματ' ἐλθοῦσαι τάδε
κτυπεῖτε Πενθέως.

Bacchantes, posthumous.

The proper names of tragedy, mostly an inheritance from the dactylic epic poetry, present insuperable difficulties in the composition of the strict iambic trimeter. With so much the more care should resolved feet made up of other words be excluded from the same verse with a proper name, and from contiguous verses. Such passages as those quoted above are difficult to pronounce well, because they call for great fluency and precision of utterance, to preserve the rhythm. For the same reason the comic trimeter is almost as hard to recite as prose, but a good recitation shows it to be an instrument perfectly adapted to its purpose.

came to be displaced by the graver iambic.[39] The persistence of the type is indicated by the *Persians*, the ratio of trochaics to

[39] τό τε μέτρον ἐκ τετραμέτρου ἰαμβεῖον ἐγένετο· τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο διὰ τὸ σατυρικὴν καὶ ὀρχηστικωτέραν εἶναι τὴν ποίησιν, λέξεως δὲ γενομένης αὐτὴ ἡ φύσις τὸ οἰκεῖον μέτρον εὗρεν· μάλιστα γὰρ λεκτικὸν τῶν μέτρων τὸ ἰαμβεῖόν ἐστιν. σημεῖον δὲ τούτου, πλεῖστα γὰρ ἰαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους, ἑξάμετρα δὲ ὀλιγάκις καὶ ἐκβαίνοντες τῆς λεκτικῆς ἁρμονίας. Arist. *Poet.* iv.

ἐν δὲ τοῖς ἰαμβείοις, διὰ τὸ ὅτι μάλιστα λέξιν μιμεῖσθαι, κτλ. *ib.* xxii. *fin.*

The iambic is λεκτικόν ("adapted to speaking"), partly because it is a rising rhythm with anacrusis: *i.e.* the ictus is preceded by a preparatory syllable or syllables, which lends the gravity of discourse, and links the members with less abruptness. But the trochaic is a falling rhythm; it begins with the beat and has a singing effect. Furthermore, the iambic trimeter verse has the wider scope needed for rhetorical purposes, because it may be employed as a rhythmical *unit* (*στίχος μονόκωλος*), whereas the trochaic tetrameter is invariably a period of two members (*δίκωλος*), each member only a dimeter. This double structure is generally emphasized in modern poetry by a rhyme at the end of the first colon, before the diaeresis, thus: —

'Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time.'

The rhythmical structure is precisely the same, however, when there are no such rhymes and the stanza is printed in two lines: —

'Not in vain the distance beacons. || Forward, forward let us range:
Let the great world spin forever || down the ringing grooves of change.'

The only difference is that the scope of the verse seems greater when its composite character is not emphasized by rhyming. Therefore in comparing the iambic trimeter and the trochaic tetrameter as to length, *two* trimeters must be counted against one tetrameter, *i.e.* twelve feet against eight. Since the trimeter may or may not be musically divided, it has both the energy and the elasticity of discourse, affording large and weighty rhythmical (and rhetorical) masses, if needed, with the utmost variety in their distribution ('pause melody'). The following passage from the *Iphigenia* illustrates the flexibility of the verse:

ὦ πότνι', ἥπερ μ' Αὐλίδος κατὰ πτυχὰς
δεινῆς ἔσωσας ἐκ πατροκτόνου χερός, |
σῶσόν με καὶ νῦν τούσδε τ'· | ἢ τὸ Λοξίου
οὐκέτι βροτοῖσι διὰ σ' ἐτήτυμον στόμα. |
ἀλλ' εὐμενὴς ἔκβηθι βαρβάρου χθονὸς
εἰς τὰς Ἀθήνας· | καὶ γὰρ ἐνθάδ' οὐ πρέπει
ναίειν, | παρόν σοι πόλιν ἔχειν εὐδαίμονα.

The revival of the trochaic tetrameter was a distinct gain to tragedy, provided it could be used with moderation, without displacing too largely the

iambics in that somewhat archaic tragedy being nearly one to three. For the space of half a century, however, it is very sparingly employed, until effectually revived by Euripides. The earliest of his plays of known date in which this verse appears is the *Troades*, 415 B.C.; but since it is extensively used in the probably older *Ion*, its revival may be thought of as contemporaneous with the degeneration and heightened rapidity of the iambic trimeter.[31] Revived by Euripides.

anapaestic system, or bringing with it a hobbling rapidity of the iambic trimeter. There is no reason in the nature of things why its presence should have been accompanied by these losses and defects, although they seem to have been due in some degree to the same popular tendencies which brought the tetrameter into favor again. Nothing but a strong reactionary feeling could ever have forced this verse so far into the background as it appears to have gone for fifty years. It could not be dispossessed altogether, and the closing scene of the *Agamemnon* affords a capital illustration of its value, and of the poet's sense that at certain junctures it was the one appropriate measure. The other examples in tragedy outside of Euripides are at the close of the *Oedipus Tyrannus* (coryphaeus), and near the end of the *Philoctetes*. In the *Oedipus at Colonus* there is a single quatrain, pronounced by Theseus as he comes speedily to the rescue: —

τίς ποθ' ἡ βοή; τί τοὔργον; ἐκ τίνος φόβου ποτὲ
βουθυτοῦντά μ' ἀμφὶ βωμὸν ἔσχετ' ἐναλίῳ θεῷ
τοῦδ' ἐπιστάτῃ ζολωνοῦ; λέξαθ', ὡς εἰδῶ τὸ πᾶν,
890 οὗ χάριν δεῦρ' ἠξα θᾶσσον ἢ καθ' ἡδονὴν ποδός.

The passage illustrates an ancient notice that trochaic tetrameters were employed to accompany entrances on the 'double quick,' ἵνα ὁ λόγος συντρέχῃ τῷ δράματι (*trochee*, τρέχειν). It is noteworthy that in the *Persians* the iambic trimeter is employed chiefly for narration, while almost all of the colloquy is trochaic.

[31] While the *Tauric Iphigenia* is proved by its versification to belong to the late Euripidean period, the year of its representation can only be conjectured. No notice touching the date has been preserved, no comment or parody occurs earlier than the passage of the *Frogs* already mentioned, and it is one of the merits of the play that in itself it contains no definite allusion to current events. The striking similarity of its plot to that of the *Helen*, 412 B.C., has furnished reason for supposing that the two tragedies stood not far apart in time of composition, though they clearly cannot have belonged to the same tetralogy. Bergk *Griechische Literaturgeschichte* iii. 552 argues that the *Iphigenia* must have been later than the *Electra*, and assigns the *Electra* (which must have preceded the *Helen*) to the year 414, the *Iphigenia* to 413. Weil, however, *Sept Tragédies d'Euripide* (Notice sur Électre) assumes 413 as the year of the *Electra*, and the *Iphigenia* cannot have been in the same tetralogy

Ethos of the trochaic rhythm.

The transition to trochaic rhythm in the third epeisodion occurs at a moment when Thoas has been completely won over by Iphigenia to the supposed religious exigency (v. 1202). It marks an acceleration of the proceedings and a heightened excitement, as the king is bidden to perform his part in the ceremony, and the hazardous plot is now actually set in motion. The liveliness of movement is increased by the division of each line between the two interlocutors, the division occurring for the most part at the regular diaeresis of the verse, although a monotonous uniformity is avoided, by a different severance in about one-third of the whole number of lines. Such partition — here quite appropriate as a climax after the iambic stichomythia that precedes — seems even more natural to the tetrameter, owing to its double musical structure, than to the trimeter, although Aeschylus has allowed it in neither. In Sophocles, *ἀντιλαβαί* of both measures occur, of trochaics *Phil.* 1402 ff. Here the divided dialogue is followed by twelve verses of Iphigenia, which fall into three quatrains in respect of the sense, accompanying the retreat from the temple and off the scene. At an earlier period a similar march would have been accompanied by anapaests, but the trochaic movement is better suited to the suspense and flutter of the present situation.

ἀντιλαβαί.

στιχομυθία.

The stichomythia, or dialogue in alternate single verses, generally understood of iambic passages, but equally applicable to trochaics, is employed by Euripides with the

with it. The discrepancy shows how unstable are the grounds of calculation. The argument that the carping at oracles in the play points to the time of the Sicilian Expedition, would amount to little or nothing, even if the passages meant were not thoroughly dramatic. Bergk thinks that such a work as our tragedy is, could not have been composed by Euripides, sensitive as the poet was to impressions from without, in the troubled times immediately after that great disaster. Wecklein, on the other hand, finds a pathetic allusion to the Sicilian catastrophe in the closing words *τῆς σῳζομένης μοίρας εὐδαίμονες ὄντες*, see on vs. 1490 f. We should really be glad to know whether the *Iphigenia* came before or after the *Helen*. Did a happy inspiration and successful spontaneous effort lead to an inferior attempt on the same lines? Or was Euripides able, after giving himself free rein in the semi-comic *Helen*, to find in it a model for such restraint and single-mindedness as were needed to produce a *Tauric Iphigenia*?

utmost freedom in all respects. The poet's fondness for dialectics and set debate, 'words wrestling down words,'[32] found one of its outlets in this form of dialogue. Sharpness of repartee and an exquisite subtlety are characteristic of the stichomythia in all three of the tragic masters. Euripides extended its compass as the vehicle of matter-of-fact conversations intended chiefly to elicit information or to interchange counsel. The long stichomythia between Iphigenia and Orestes in the second epeisodion (vs. 492–569) is a conversation that admirably serves its purpose in the gradual approach to the crisis of discovery. The *βούλευσις*, or council of war (vs. 1017–1051), takes the same form. In the colloquy with Thoas, which, as we have seen, finally passes into trochaic rhythm, the interlocutors are at cross-purposes, as often happens in the stichomythia. With the other examples that occur, the play affords a study of nearly the whole range of this species of dialogue.

Enlarged in scope by Euripides.

The anapaestic system is employed in the tragedy before us only to a very limited extent. Although the lyrical anapaests, presently to be described, may be regarded as partially supplying its place, still we cannot fail to note that with Euripides, as time advanced, the anapaestic system, pure and simple, came to forfeit a portion of its earlier dignity and importance. The passages that occur in this play, brief as they are, serve to illustrate the original and most common function of the metre. Being a march-rhythm,[33] it regularly accompanies formal entrances

The anapaestic system.

[32] ἀλλ' οὖν λόγοι γε καταπαλαίουσιν λόγους *Iph. Aul.* 1013.

The longest stichomythia in Aeschylus, *Suppl.* 291–323, consists of thirty-three lines, including two distichs at the beginning, and one at the end. In *Pr.* 36–81 there is a similar dialogue extended to the length of forty-five lines, but one interlocutor speaks in distichs. The longest example in Sophocles is probably *Oed. Tyr.* 1000–1050, fifty-one lines, including two distichs near the beginning and a quatrain at the end. In the *Ion*, 264–368, a stichomythia is prolonged to one hundred and five lines without a distich, and others of similar extent might be cited from our author. The attempt to find a thoroughgoing numerical symmetry (groups) in the long stichomythiae, has not proved successful, but a tendency to general symmetry and balance is often discernible, see the notes on vs. 69 f., 1027.

[33] In reciting anapaests there is danger of the same error that is often committed in reading Homer — the error of not taking the *time* rightly. Since it

and exits, whether of chorus or of persons of the drama. At the beginning of the second epeisodion, the approach of the chained and guarded victims is announced in two anapaestic systems by the coryphaeus. Again, there are three systems by the coryphaeus

is customary to read English poetry of all sorts in $\frac{3}{8}$ time, the student finds himself at home, so far as the time is concerned, with Greek iambic, trochaic, and logaoedic verse. But he is apt to go wrong in reciting the anapaestic system, although its character is destroyed and its spirit lost if the true time ($\frac{2}{4}$) be not observed with precision. Mark the time with your feet, left foot to the ictus of the first, and right foot to the ictus of the second anapaest in the *metre*, until you find that such help can be dispensed with. Take care and give all the quantities their exact value. Never clip a long syllable because the ictus happens to fall on the succeeding short (_ ⏑ ⏑). Finally, think of nothing but the sense.

As the *Iphigenia* affords but slight material for practice in anapaests, the four systems that form the prelude to the temple-song of Ion are here printed. The youth, who dwells in the temple at Delphi as its servitor, marks the first beam of morning: —

ἅρματα μὲν τάδε λαμπρὰ τεθρίππων
ἥλιος ἤδη κάμπτει κατὰ γῆν,
ἄστρα δὲ φεύγει πῦρ τόδ' ἀπ' αἰθέρος
εἰς νύχθ' ἱεράν,
Παρνησιάδες δ' ἄβατοι κορυφαὶ
καταλαμπόμεναι τὴν ἡμερίαν
ἀψῖδα βροτοῖσι δέχονται.
σμύρνης δ' ἀνύδρου καπνὸς εἰς ὀρόφους
Φοίβου πέτεται·
θάσσει δὲ γυνὴ τρίποδα ζάθεον
Δελφίς, ἀείδουσ' Ἕλλησι βοάς,
ἃς ἀν.' Ἀπόλλων κελαδήσῃ.
ἀλλ' ὦ Φοίβου Δελφοὶ θέραπες,
τὰς Κασταλίας ἀργυροειδεῖς
βαίνετε δίνας, καθαραῖς δὲ δρόσοις
ἀφυδρανάμενοι στείχετε ναούς·
στόμα τ' εὐφημεῖν φρουρεῖτ' ἀγαθὸν
φήμας τ' ἀγαθὰς
τοῖς ἐθέλουσιν μαντεύεσθαι
γλώσσης ἰδίας ἀποφαίνειν.
ἡμεῖς δέ, πόνους οὓς ἐκ παιδὸς
μοχθοῦμεν ἀεί, πτόρθοισι δάφνης
στέφεσίν θ' ἱεροῖς ἑσόδους Φοίβου
καθαρὰς θήσομεν ὑγραῖς τε πέδον
ῥανίσιν νοτερόν, πτηνῶν τ' ἀγέλας,
αἳ βλάπτουσιν σέμν' ἀναθήματα,
τόξοισιν ἐμοῖς φυγάδας θήσομεν·

at the end of the piece, forming the exodos proper: the first is an apostrophe to the happy voyagers; the second is addressed to Athena; while the third, a concluding formula found at the end of two other tragedies, is a short prayer for victory in the dramatic contest on the part of poet and choregus.

The iambic trimeter, the trochaic tetrameter, and the anapaestic system are the only metres that were employed in tragedy for recitation or declamation by a single voice. The mode of delivering them was doubtless subject to variation according to times and circumstances: even iambic passages, we are told, were occasionally melodramatic with flute accompaniment, while the trochaics and the anapaestics must have been still oftener performed as chant or recitative. Nevertheless, these three are to be classed together as distinct from the numerous and varied lyrical measures in which those passages are written that were set to music and sung by the chorus in the orchestra or by an actor (*ἀπὸ σκηνῆς*). The distinction between the two classes is brought to view in the language itself, not merely by the style of expression, but even by the dialectic form. In melic passages the old Attic dialect, adhered to with tolerable strictness in the other parts of tragedy, becomes modified by foreign elements, which are admitted not only conventionally, as the common inheritance of lyric song, but for the desired effects of poetic elevation and transfiguration. The prominent dialectic variation is the Doric (archaic) *ᾱ* replacing Attic *η* in terminations and sometimes in stems. The dialect is at times strikingly helpful as a key to the vocal character of a passage. The

ἔπη and *μέλη*.

Distinguished by the dialect.

ὡς γὰρ ἀμήτωρ ἀπάτωρ τε γεγὼς
τοὺς θρέψαντας
Φοίβου ναοὺς θεραπεύω.

Mrs. Browning pays her respects to this noble verse in *Wine of Cyprus*:—

'Then, what golden hours were for us!—
While we sat together there,
How the white vests of the chorus
Seemed to wave up a live air!
How the cothurns trod majestic
Down the deep iambic lines,
And the rolling anapaestic
Curled like incense over shrines!'

transition, for example, from the regular anapaestic system, which is always purely Attic, to lyrical anapaests will occasionally be sooner revealed by the language than by any departure from the metrical norm. In the exodos of the *Persians* Xerxes leads off the commos with a regular system of nine verses. The coryphaeus responds with another of four verses, which is immediately followed by one that we recognize as melos by the change of dialect: —

ὀτοτοῖ, βασιλεῦ, στρατιᾶς ἀγαθῆς
καὶ Περσονόμου τιμῆς μεγάλης,
920 κόσμου τ᾽ ἀνδρῶν,
οὓς νῦν δαίμων ἐπέκειρεν.
γᾶ δ᾽ αἰάζει τὰν ἐγγαίαν
ἦβαν Ξέρξᾳ κταμέναν Ἄιδου
σάκτορι Περσᾶν κτλ.

Free anapaests.

Lyrical or free anapaests are mostly used to express deep sorrow, as in dirges for the dead. They are sometimes combined in systems which differ but slightly from the regular system in respect of metrical form; and sometimes, on the other hand, they convey the very opposite effect of such a complex by a succession of catalectic verses. Besides the usual catalectic tetrapody or dimeter (paroemiac verse), catalectic dipodies and tripodies occasionally occur. The character of the movement varies between the extremes of a purely spondaic flow (— ⏑) and accumulated proceleusmatics (⏑ ⏑ ⏑ ⏑). The spondaic movement largely predominates, as the expression of resigned grief, while the other extreme, the proceleusmatic, indicates the rebellious agitation that will at times intrude itself. The proper caesura of the dimeter verse is sometimes wanting. All of these peculiarities find illustration in the parodos of the *Iphigenia*. The composition, as usual, is not antistrophic, and it will not be necessary to lay out a metrical scheme for the whole passage.

Parodos.

Prelude to the dirge, vs. 123–142.

Vs. 123–136 accompany the entrance of the chorus, and form the parodos proper. Ordinarily, the regular anapaestic system would have been here employed, but an occasion of religious solemnity — the approach to a temple — calls for spondaic rhythm. The first three lines, enjoining a holy silence, are acatalectic, the third without caesura.

εὐφαμεῖτ', ὦ
πόντου δισσὰς συγχωρούσας
πέτρας Εὐξείνου ναίοντες.

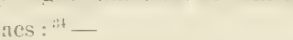
In singing, the first verse was perhaps made to occupy the same time as each of the others, thus: —

The address to the goddess, immediately following, begins with two prosodiac (processional verses), catalectic tripodies: —

Prosodiac and paroemiac verses.

ὦ παῖ τᾶς Λατοῦς,
Δίκτυνν' οὐρεία.

These are followed by eight dimeters, of which all but two (vs. 130, 133) are paroemiacs: [34] —



Finally, when the chorus has come to a stand at the thymele of the orchestra, the priestess is addressed in a system (vs. 137–142) peculiar only in the spondaic character of three of the verses, including the paroemiac at the close.

The remainder of the parodos is at once commos and dirge,— two monodies of Iphigenia, with response by the chorus to the first monody. The words *ὕμνον Ἀσιήταν, βάρβαρον ἀχάν* (v. 180) are an indication of the musical mode of the whole composition, Lydian or Phrygian with flutes (*σπονδειακοὶ αὐλοί*). No verses occur that are essentially different from those mentioned above. V. 143 may have been prolonged in the same way as v. 123. Proceleusmatics appear in several lines.

Commos (*θρῆνος*), vs. 143–235.

[34] Precisely the same form, a succession of paroemiacs, is seen in an *ἐμβατήριον* or marching-song of Tyrtaeus that has been preserved. Hence the name *παροιμιακός*, "on the road" (*οἶμος*).

ἄγετ', ὦ Σπάρτας εὐάνδρου
κοῦροι πατέρων πολιατᾶν,
λαιᾷ μὲν ἴτυν προβάλεσθε,
δόρυ δ' εὐτόλμως πάλλοντες
μὴ φείδεσθαι τᾶς ζωᾶς·
οὐ γὰρ πάτριον τᾷ Σπάρτᾳ.

Vs. 197, 220, 232 contain no long syllables: ⏑ ⏑ ⏑ ⏑ ⏑ ⏑. In others the movement is not uniform: v. 213, ⏑ ⏑ ⏑ ˙ – ⏑ –; v. 215, ⏑ ⏑ – ⏑ ⏑ ˙ –; v. 231, – ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ˙, see the note. The pouring of the drink-offering is accompanied by a system (vs. 170–177) which, again, is nearly regular, but yet remains true to the character of the whole composition, the paroemiac at the close being purely spondaic.

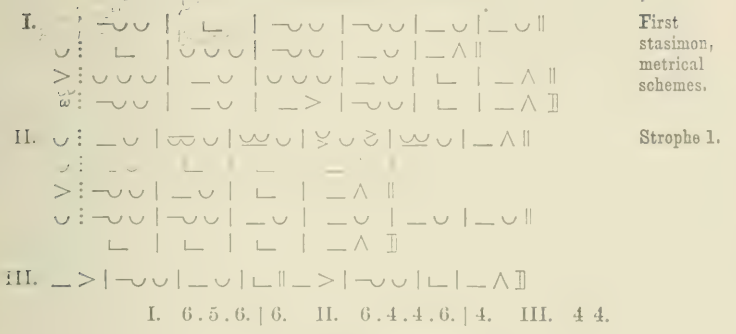
Logaoedic strophes.

The predominant rhythm for choral songs in the logaoedic. In Sophocles and Euripides, the presumption is that any given ode will be found composed in logaoedic verses. If a different measure is employed, some special reason therefor will be discernible; as, for example, in the parodos discussed above, free anapaests were chosen for the voice of mourning, and as later in the play dochmiacs will be called for. Logaoedic verse has no special application or distinct ethical character. Its variations of form and shades of mood are so manifold, that, wherever any sort of lively movement is admissible, the rhythm adapts itself to the thought with a subtle harmony which is instinctive to the poet, and recognizable, even when it cannot be formulated in set terms, by the hearer. We may form a conception of the infinite variety of which this rhythm is capable, by reflecting that the odes of Horace are nearly all of them logaoedic: the Horatian stanzas cover a good range of ethical expression; yet not one of them has either the compass or the flexibility of an ordinary strophe of tragedy, while at the same time no two strophes exactly alike are to be found in the whole body of tragic literature. The three stasima of the *Iphigenia* are logaoedic, the first and second consisting each of two pairs of strophes, the third of one pair. The metrical schemes for them are as follows:[35] —

Variety and flexibility of the logaoedic rhythm.

[35] The metrical schemes are transcribed, with the necessary adaptation to the text of this edition, and some other changes (especially in the last scheme printed), from the third volume of Schmidt's *Kunstformen, Monodien und Wechselgesänge* cccxix.–cccxxxix. The sign ‖ marks the end of a period; the sign | separates the cola. Two short syllables pronounced in the time of one (sixteenth notes) are designated by ω. The other symbols are explained in the Grammars. The Roman numerals below the schemes designate the several

Vs. 392–406 = 407–420.

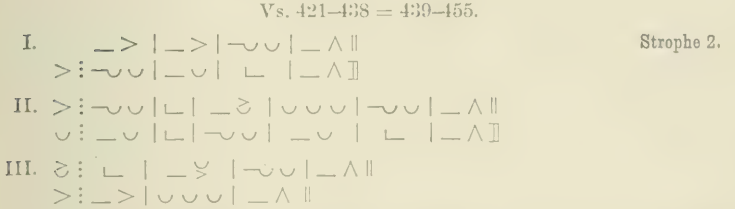


First stasimon, metrical schemes.

Strophe 1.

I. 6 . 5 . 6 . | 6. II. 6 . 4 . 4 . 6 . | 4. III. 4 4.

Vs. 421–438 = 439–455.

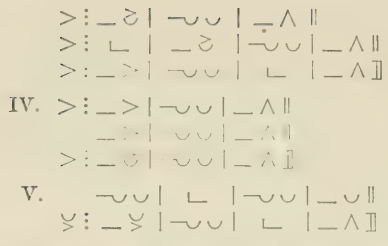


Strophe 2.

periods, while the Arabic numerals give the number of bars (feet) in each colon, and show the symmetry of the period, according to Dr. Schmidt's constitution of it. The epodes, which are external to the symmetry, are marked off with a vertical line before the numeral; the mesodes will be easily recognized. Thus in the first period of the first scheme (6 . 5 . 6 . | 6 .) there is a pentapody as mesode, and a hexapody as epode, while the first and third cola, hexapodies, balance each other.

The schemes are not only of interest as exhibiting the theory of musical structure, but also practically useful as a guide in reading. They show the quantities, help to a right placing of the ictus when this might not be readily found by ear, and are especially needed to indicate the syncopated feet (⏑ ⏓). In lines whose rhythm is not readily caught, the student will sometimes find it worth while to place dots under certain syllables in the text to indicate syncopation or ictus, as *ἔπλευσαν ἐπὶ πόντια κύματα*, and *δρόμους καλλισταδίους ἄξειν-ον κατὰ πόντον.*

Accurate rhythmical recitation of choral odes, so far from being inconsistent with due expressiveness, helps to reveal the effective harmony between sense and form. A fluent and distinct enunciation is needed, and careful practice, until the rhythm takes care of itself, or becomes only a sub-consciousness, while the mind of the reader dwells upon the thought, the imagery, and the feeling.



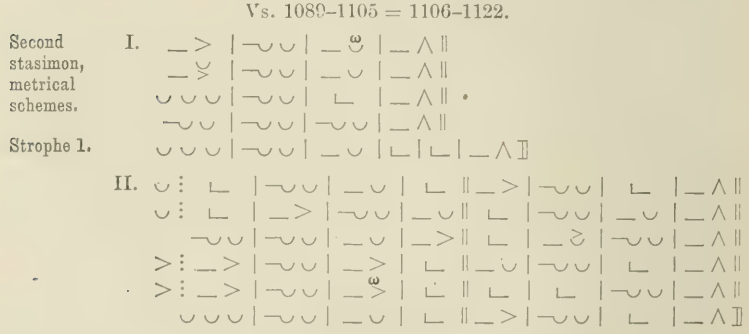
I. 4.4. II. 6.6. III. 4.3.3.4.|4. IV. 3.3.3. V. 4.4. VI. 44.

Strophe 2 has a somewhat more tripping movement than 1, the cola being shorter and more uniform in length. There is a rather fanciful and imaginative turn of the thought in the second pair, after the questioning and reflective spirit of the first. Observe the close similarity of the final periods.

Vs. 1089–1105 = 1106–1122.

Second stasimon, metrical schemes.

Strophe 1.

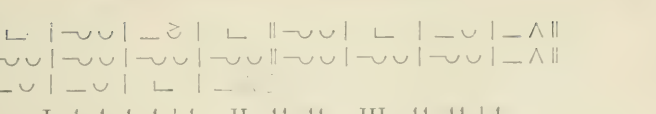


I. 4.4.4.4.|6. II. 44.44.44.44.44.44.

Vs. 1123–1136 = 1137–1151.

Strophe 2.

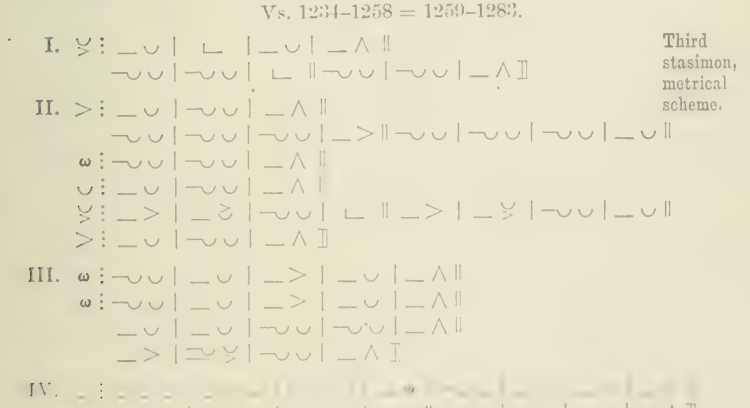




I. 4.4.4.4.|4. II. 44.44. III. 44.44.|4.

The responsion is imperfect in ἔνθα τᾶς ἐλαφοκτόνου, v. 1113. The sentiment is still present that found utterance at the close of the first stasimon, the captives' regret and vain imaginings. The rhythm of the two odes is very similar. The movement here is quite uniform. Both the uniformity and the lack of anacrusis in the first period of strophe 1 add to the plaintive singing effect. There is some recovery from this steadfast plaint at the close of strophe 2, where the uninterrupted flow of cyclic dactyls is to be noted in the last verse but one. Observe the resemblance in sound between ἔλεγον and ἔπεσον, μολπαῖς and λόγχαις, which occupy corresponding positions in strophe and antistrophe 1. The recurrence of the same strain of music and the same dance-figure enforces such verbal correspondences, which occur frequently and cannot be regarded as accidental.

Vs. 1234–1258 = 1259–1283.



Third stasimon, metrical scheme.

ω ⋮ ⏑ – ⏑ – | ⏑ – ⏑ – | ⏑ – ⏑ – | ⏑ – ∧ ‖
> ⋮ ⏑ – ⏑ | ⏑ ⏑ | ⏑ – ⏑ – | ⏑ – ⏑ – | ⏑ ⏑ | ⏑ – ∧]]

I. 4. | 33. II. 3. 44. 3. 3. 44. 3. III. 5. 5. 5. | 4. IV. 44. 44. V. 3. 4. 3. 3. 4. | 6.

In subject the third stasimon stands quite by itself. It is a chapter in sacred history, and the one long strophe has a certain tranquillity of rhythm, with a single pointed departure therefrom in the fourth period; see the note on vs. 1274 f. *fin.* It is a passage well in keeping with the name λογαοιδικός, "song (ἀοιδή) blended with discourse (λόγος)."

Dochmiacs.

Of dochmii, K. O. Müller says, 'they are admirably fitted, by their rapid movement and the apparent antipathy of their elements, to depict the most violent excitement of the human mind, while the great variety of form which may be developed from them lends itself equally to the expression of strong passion and of deep melancholy. Tragedy has no form more peculiarly her own, nor more characteristic of her entire being and essence.'[36] Such being the nature of the dochmius, we are prepared to find it a favorite measure with the 'most tragic of the poets.'[37] Since in Euripides the chorus has lost much of its earlier intensity of feeling as a dramatic participant, the dochmiacs fall largely to the share of the persons of the play, in monody or in lyrical dialogue. In the *Iphigenia* they are first met when sung by the chorus in the short commos of the second epeisodion, afterwards in the scene of recognition.

The characteristic tragic measure.

Second commos, metrical scheme.

Vs. 643–657.

Chorus.

I. ⏑ ⋮ ⏑ ⏑ – ⏑ | – ⏑ ‖ – – ⏑ | – ∧ ‖
⏑ ⋮ ⏑ ⏑ ⏑ ⏑ ⏑ | – ⏑ ‖ ⏑ ⏑ – > | – ∧ ‖ 645

[36] *History of Greek Literature*, c. xxii., § 13. By 'the antipathy of their elements' the change of tempo ($\frac{5}{8}$, $\frac{3}{8}$) that occurs inside the colon (⏑ ⋮ – – ⏑ | – ⏑ ‖) is meant, the hitching, "slantwise" (δόχμιον) movement from which the metre gets its name. In the phraseology of mechanics the dochmius might be said to work on an *eccentric*.

[37] καὶ ὁ Εὐριπίδης, εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ, ἀλλὰ τραγικώτατός γε τῶν ποιητῶν φαίνεται Arist. *Poet.* xiii.

Orestes.

> ⁝ ⏑ – | – > | ⏑ – | ⏑ – | ⏑ – | – ∧ ‖

Chorus.

⏑ ⁝ ⏑ ⏑ – ⏑ | ⏑ ⏑ ⏑ | – – ⏑ | – ∧ ‖
⏑ ⁝ ⏑ ⏑ – ⏑ | – ⏑ | ⏑ ⏑ – | – ∧ ‖

Pylades.

> ⁝ – ⏑ | – ⏑ | – ⏑ | – > | – ⏑ | – ∧ ‖ 650

Chorus.

II. > ⁝ ⏑ ⏑ – > | – > ‖ ⏑ ⏑ – ⏑ | – ∧ ‖

III. > ⁝ ⌞ | ⌞ | – ∧ ‖
⏑ ⁝ ⏑ ⏑ ⏑ | ⌞ | – ∧ ‖

IV. ⏑ | ⏑ ⏑ – ⏑ | ⏑ ⏑ ⏑ ‖ ⏑ ⏑ ⏑ ⏑ ⏑ | – ∧ ‖ 655
⏑ ⁝ ⏑ ⏑ – ⏑ | – ⏑ ‖ – – ⏑ | – ∧ ‖

I. dd. dd. tr. dd. dd. tr. II. dd. III. 3 . 3. IV. dd. dd.

d. stands for dochmius, tr. for iambic trimeter. *νεανία* in v. 647 is pronounced with synizesis. The trimeters of Orestes and Pylades, as opposed to the dochmiacs of the chorus, indicate self-control; but they were doubtless chanted, not recited, in these responses. The choral parts may well have been performed by hemichoria.

Vs. 827–899.

Scene of recognition (*μέλος ἀπὸ σκηνῆς*), metrical scheme.

Iphigenia.

I. > ⁝ – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
⏑ ⁝ ⏑ ⏑ ⏑ ⏑ ⏑ | – ∧ ‖
> ⁝ ⏑ ⏑ – ⏑ | – ∧ ‖ 830

Orestes.

II. > ⁝ – ⏑ | – ⏑ | – ⏑ | – > | – ⏑ | – ∧ ‖
⏑ ⁝ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ∧ ‖
⏑ ⁝ – ⏑ | – > | ⏑ ⏑ ⏑ | – > | – ⏑ | – ∧ ‖

Iphigenia.

III. [illegible] | – ⏑ ‖
⏑ ⏑ – ⏑ | – ∧ ‖ 835
> ⁝ – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
⏑ ⁝ – – ⏑ | – ⏑ ‖ – – ⏑ | – ∧ ‖
⏑ ⁝ – ⏑ ⏑ ⏑ | – ∧ ‖ 840

Orestes.

IV. ⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | – > | – ⏑ | – ∧ ‖

Iphigenia.

⏑ ⁝ ⏑ ⏑ – ⏑ | – ⏑ ‖ ⏑ ⏑ – ⏑ | – ∧ ‖
⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
> ⁝ ⏑ ⏑ – ⏑ | – ∧]]

V. – ⏑ | ⏓ ⏑ ⏑ | ⏓ ⏑ ⏑ | – ⏑ | – ∧ ‖ 845
⏑ ⁝ – – ⏑ | – ∧ ‖
⏑ ⁝ ⏑ ⏑ – ⏑ | – ⏑ ‖ ⏑ ⏑ – ⏑ | – ∧ ‖
ω ⁝ ⏓ ⏑ ⏑ | – ⏑ | – ∧ ‖
> ⁝ ⏑ ⏑ – ⏑ | – ⏑ ‖ – – ⏑ | – ∧]]

Orestes.

VI. ⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ‖ 850
> ⁝ – ⏑ | – > | – ⏑ | – ⏑ | – ⏑ | – ∧ ‖

Iphigenia.

⏑ ⁝ – ⏑ ⏑ ⏑ | – > ‖ ⏑ ⏑ – ⏑ | – ∧ ‖
⏑ ⁝ – – ⏑ | – ⏑ ‖ ⏑ ⏑ – ⏑ | – ∧]]

Orestes.

VII. > ⁝ – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧]] 855

Iphigenia.

⏑ ⁝ ⏑ ⏑ – ⏑ | – > ‖ ⏑ ⏑ – ⏑ | – ∧ ‖
> ⁝ ⏑ ⏑ – > | – ⏑ ‖ ⏑ ⏑ – ⏑ | – ∧ ‖
⏑ ⁝ ⏑ ⏑ – ⏑ | – ⏑ ‖ ⏑ ⏑ – ⏑ | – ∧ ‖
> ⁝ – – ⏑ | – – ⏑ | ␣ ∧]]

Orestes.

VIII. > ⁝ – ⏑ | – > | – ⏑ | – ⏑ | – ⏑ | – ∧ ‖

Iphigenia.

⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ ⏑ ‖ – ⏑ | – > | – ⏑ | – > ‖ 865

Orestes.

> ⁝ – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ‖

Iphigenia.

– ⏑ | – ⏑ | – ⏑ | – ∧]]

IX. > ⁝ ⏑ ⏑ – > | – > ‖ – – ⏑ | – ∧ ‖
> ⁝ – – > | – > ‖ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ∧ ‖ 870
⏑ ⁝ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ ‖ ⏑ ⏑ – ⏑ | – ∧ ‖
⏑ ⁝ – – ⏑ | – ∧]]

X. ⏑ – ∪ | – – > | – ∪ | – ∪ ‖
– ∪ | – – > | – ∪ | – ∪ ‖
ω ⁝ ¬ ∪ ∪ | ¬ ∪ ∪ | – ∧ ‖ 875
∪ ⁝ ∪ ∪ ∪ ∪ ∪ | – ∪ ‖ ∪ ∪ – – > | – ∧ ‖
∪ ⁝ ∪ ∪ – – > | – ∧ ‖
ω ⁝ ¬ ∪ ∪ | ¬ ∪ ∪ | – ∧ ‖ 880
∪ ⁝ – – ∪ | ∪ ∪ > ‖ ∪ ∪ – – > | – ∧ ‖
∪ ⁝ ∪ ∪ – – > | – ∧ |

XI. ω ⁝ ¬ ∪ ∪ | – ∪ | – ∪ | – ∪ ‖
> ⁝ ∪ ∪ – – > | – ∧ ‖ 885
ω ⁝ ¬ ∪ ∪ | ¬ ∪ ∪ | ¬ ∪ ∪ | – ∪ ‖
¬ ∪ ∪ | ¬ ∪ ∪ | – – > ‖ ¬ ∪ ∪ | ¬ ∪ ∪ | – ∪ ‖
∪ ⁝ ∪ ∪ – – ∪ | – – > ‖ ∪ ∪ – – ∪ | – ∪ ‖ – – > | – ∧ ‖ 890

XII. ∪ ⁝ ¬ ∪ ∪ | ⌊ – | ⌊ – ∧ ‖
ω ⁝ ¬ ∪ ∪ | ¬ ∪ ∪ | ¬ ∪ ∪ | – ∧ ‖ 895
∪ ⁝ – ω | ⌊ – | ⌊ – ∧ ‖
ω ⁝ ∪ ∪ ∪ | ¬ ∪ ∪ | ⌊ – ∧ ‖
∪ ⁝ – – ∪ | – ∪ ‖ – – ∪ | – ∧ ‖
∪ ⁝ – – ∪ | – ∧ ‖

I. tr. 4 . d. d. (A trimeter is balanced by two dochmii, 4. is mesode). II. tr. tr. tr. III. dddd. tr. dd. | d. IV. tr. dd. tr. | d. V. 5 . d. | dd. 3 . dd. (5 . d. is proöde). VI. tr. tr. dd. dd. VII. tr. | dd. dd. dd. | 3 bacchics. VIII. tr. 44 . tr. | 4. IX. dd. dd. dd. | d. X. 4 . 4 | 3 . dd. d. 3 . dd. d. XI. 4 . d. 4 . 33 . ddd. XII. 3 . 4 . | 3 . 3 . dd. | d.

The passage illustrates the facility with which melic trimeters may be combined with dochmiacs. The part of Orestes is entirely in trimeters; see the note on v. 832. Similarly in the recognition scene of Sophocles' *Electra* (1232–1287) Orestes maintains the restraint of trimeters against dochmiacs of his sister. The Sophoclean composition, however, is antistrophic.

ΕΥΡΙΠΙΔΟΥ ΙΦΙΓΕΝΕΙΑ

Η ΕΝ ΤΑΥΡΟΙΣ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΙΦΙΓΕΝΕΙΑ.
ΟΡΕΣΤΗΣ.
ΠΥΛΑΔΗΣ.
ΒΟΥΚΟΛΟΣ.
ΘΟΑΣ.
ΑΓΓΕΛΟΣ.

ΑΘΗΝΑ.

ΧΟΡΟΣ ΕΛΛΗΝΙΔΩΝ ΓΥΝΑΙΚΩΝ.

ΕΥΡΙΠΙΔΟΥ ΙΦΙΓΕΝΕΙΑ

Η ΕΝ ΤΑΥΡΟΙΣ

ΙΦΙΓΕΝΕΙΑ.

Πέλοψ ὁ Ταντάλειος εἰς Πῖσαν μολὼν
θοαῖσιν ἵπποις Οἰνομάου γαμεῖ κόρην,
ἐξ ἧς Ἀτρεὺς ἔβλαστεν· Ἀτρέως δ' ἄπο
Μενέλαος Ἀγαμέμνων τε· τοῦ δ' ἔφυν ἐγώ,
τῆς Τυνδαρείας θυγατρὸς Ἰφιγένεια παῖς,
ἣν ἀμφὶ δίναις, ἃς θάμ' Εὔριπος πυκναῖς

I. Prologos, vs. 1–122.

The scene represents the temple of Artemis of the Taurians. Iphigenia enters from the temple in the garb of priestess, unattended.

1 f. Oenomaus, a son of Ares, and king of Pisa in Elis, had been warned by an oracle that the spouse of his daughter Hippodamia should slay him. He accordingly challenged every suitor for her hand to a chariot-race, the prize of victory to be the maid, but death the condition of defeat. Pelops won by bribing Myrtilus, the charioteer of Oenomaus, who secretly removed the linch-pin of his master's chariot. The car broke down, Pelops slew Oenomaus with his lance, and carried off Hippodamia. As they drove home, Pelops hurled Myrtilus over the cliffs into the sea, to avoid redeeming his pledges. This crime is mentioned *Or.* 990, 1548, Soph. *El.* 509, but not in the present play. See vs. 824 f. — θοαῖσιν: the Greeks said ὁ ἵππος but generally αἱ ἵπποι, *cf.* v. 192. — ἵπποις: const. with μολών. The first pause in reciting comes after ἵπποις, *cf.* the quotation and travesty by Aristophanes, Introd. p. 3, *ib.* p. 25, foot-note. The steeds were naturally a prominent feature in the legend, the gift of Poseidon according to Pindar, *cf.* ἔδωκεν δίφρον τε χρύσεον πτέροισίν τ' ἀκάμαντας ἵππους *Ol.* i. 140.

5. τῆς Τυνδαρείας θυγατρός: *cf.* vs. 806 f. and see the family tree, Introd. p. 8. For the adj. instead of a gen. of the proper name, *cf.* vs. 1, 170, 1115, 1290, ὦ Τυνδαρεία παῖ Κλυταιμνήστρα *Iph. Aul.* 1532.

6 f. *Whom hard by the eddying waters that Euripus with incessant gusts sets whirling as he rolls the blue sea back, etc.* *Cf.* Livy's description of the spot: haud facile alia infestior classi statio est. nam et venti ab utrinsque terrae praealtis montibus (*cf.* ἐν πτυ-

αὔραις ἐλίσσων κυανέαν ἅλα στρέφει,
ἔσφαξεν Ἑλένης εἵνεχ', ὡς δοκεῖ, πατὴρ
Ἀρτέμιδι κλειναῖς ἐν πτυχαῖσιν Αὐλίδος.
ἐνταῦθα γὰρ δὴ χιλίων ναῶν στόλον
Ἑλληνικὸν συνήγαγ' Ἀγαμέμνων ἄναξ,
τὸν καλλίνικον στέφανον Ἰλίου θέλων
λαβεῖν Ἀχαιούς, τούς θ' ὑβρισθέντας γάμους
Ἑλένης μετελθεῖν Μενέλεῳ χάριν φέρων.
δεινῆς δ' ἀπλοίας, πνευμάτων οὐ τυγχάνων,
εἰς ἔμπυρ' ἦλθε, καὶ λέγει Κάλχας τάδε·
ὦ τῆσδ' ἀνάσσων Ἑλλάδος στρατηγίας,
Ἀγάμεμνον, οὐ μὴ ναῦς ἀφορμίσῃ χθονός,

χαῖσιν v. 9, *κατὰ πτυχάς* v. 1082) subiti ac procellosi se deiciunt, et fretum ipsum Euripi non septiens die, sicut fama fert, temporibus statis reciprocat, sed temere in modum venti nunc huc nunc illuc verso mari velut monte praecipiti devolutus torrens rapitur. ita nec nocte nec die quies navibus datur. xxviii. 6.

8 f. **Ἑλένης εἵνεκα**: said bitterly, indicating Helen as the cause of the war and all the troubles that grew out of it, *cf.* vs. 356, 439 ff., 521–526. — **ὡς δοκεῖ**: *as he supposed*, *cf.* v. 785; most naturally interpreted as hist. pres. The seeming separation of *δοκεῖ* from *πατήρ* (by punctuation) is modern, not antique; there is no pause in reciting. — **κλειναῖς**: see on *ἱερός* v. 1452.

10. **ἐνταῦθα γὰρ δή**: *for there it was, etc.* — **χιλίων ναῶν**: thus constantly in round numbers of the armament against Troy, *cf.* v. 141.

12. **τὸν . . . Ἰλίου**: *the illustrious crown of conquered Troy.* Poetic phrase, the relation of *Ἰλίου* being objective.

14. **μετελθεῖν**: *vindicate*, reverts to *θέλων* v. 12 for its subject. — **χάριν φέρων**: *to gratify*, answers to the Homeric *ἦρα φέρων*. For the pres. participle, see on *αὔξοντες* v. 412.

15. **ἀπλοίας**: may be const. as temporal gen., although the text is uncertain. The "dire delay" is here apparently occasioned by lack of wind, so Soph. *El.* 564. In Aeschylus *Ag.* 192 the trouble is aggravated by contrary winds. Euripides merely says *ἤμεσθ' ἀπλοίᾳ χρώμενοι κατ' Αὐλίδα Iph. Aul.* 88.

16 ff. In order to learn the will of heaven in the matter, Agamemnon resorts to burnt offerings (*ἔμπυρα*, ignispicium), and these are interpreted to him by the seer Calchas vs. 17–24 (*ὦ τῆσδε . . . θῦσαι*). The parenthesis v. 23 is interjected by Iphigenia.

18 f. **οὐ μὴ . . . ἀφορμίσῃ** κτλ.: *thou wilt surely never get thy ships off from the shore, until, etc.* For the const., see G. 1360, H. 1032.

πρὶν ἂν κόρην σὴν Ἰφιγένειαν Ἄρτεμις
λάβῃ σφαγεῖσαν· ὅ τι γὰρ ἐνιαυτὸς τέκοι
κάλλιστον, εὖξω φωσφόρῳ θύσειν θεᾷ.
παῖδ' οὖν ἐν οἴκοις σὴ Κλυταιμνήστρα δάμαρ
τίκτει (τὸ καλλιστεῖον εἰς ἔμ' ἀναφέρων),
ἣν χρή σε θῦσαι. καί μ' Ὀδυσσέως τέχναι
μητρὸς παρείλοντ' ἐπὶ γάμοις Ἀχιλλέως.
ἐλθοῦσα δ' Αὐλίδ' ἡ τάλαιν' ὑπὲρ πυρᾶς
μεταρσία ληφθεῖσ' ἐκαινόμην ξίφει·
ἀλλ' ἐξέκλεψεν ἔλαφον ἀντιδοῦσά μου
Ἄρτεμις Ἀχαιοῖς, διὰ δὲ λαμπρὸν αἰθέρα
πέμψασά μ' εἰς τήνδ' ᾤκισεν Ταύρων χθόνα,
οὗ γῆς ἀνάσσει βαρβάροισι βάρβαρος
Θόας, ὃς ὠκὺν πόδα τιθεὶς ἴσον πτεροῖς

20 f. *Cf.* Agamemnon cum devovisset Dianae quod in suo regno pulcherrimum natum esset illo anno, immolavit Iphigeniam, qua nihil erat eo quidem anno pulchrius Cic. *De offic.* iii. 25. — **κάλλιστον**: for the position, see on v. 979, and *cf.* the arrangement in the Ciceronian passage. — **φωσφόρῳ**: Luciferae, so called as goddess of the moon. Artemis and Hecate were identified, although originally distinct divinities.

22. **παῖδα**: emphatically placed. Agamemnon had used *τεκεῖν* figuratively in his vow, of the fruitful year, but in the fulfilment the word is pressed upon him literally.

23. The words in parenth. are adapted grammatically to *λέγει* Κάλχας v. 16. — **τὸ καλλιστεῖον**: said with irony, referring to *κάλλιστον* v. 21. The meed of beauty was death. She was born with 'the fatal gift.'

24 f. The pretended marriage was a device of Odysseus in order to inveigle Iphigenia from her home.

27. Note the halting rhythm of this line. — **μεταρσία ληφθεῖσα**: a graphic expression, answering to *λαβεῖν ἀέρδην* in Aeschylus' description, sublata virum manibus in Lucretius. See the passages quoted Introd. pp. 10 f. — **ἐκαινόμην**: a true imperfect, so vs. 60, 360, 920.

31. **γῆς ἀνάσσει**: *ἀνάσσει* is followed first by a gen. as v. 16, and then by a dat. (*βαρβάροισι βάρβαρος*), slightly modifying the relation.

32 f. The etymologizing with the proper name (as if *Θόας* were from *θοός*) is wholly gratuitous, since Thoas displays no fleetness in the tragedy. The same idea is travestied by Aristophanes: *Θόας, βραδύτατος ὢν ἐν ἀνθρώποις δραμεῖν Frag.* 324. — **πόδα . . . πτεροῖς**: *plying a foot as good as wings.* **ἴσον** is not pred., but *πόδα τιθέναι* is equiv. to *βαίνειν*. *Cf.* *διὰ μέσου γὰρ αἰθέρος | τέμνων κέλευθον πόδα τίθημι'*

εἰς τοὔνομ' ἦλθε τόδε ποδωκείας χάριν.
ναοῖσι δ' ἐν τοῖσδ' ἱερίαν τίθησί με·
ὅθεν νόμοισι, τοῖσιν ἥδεται θεά,
χρώμεσθ' ἑορτῆς, τοὔνομ' ἧς καλὸν μόνον,
τὰ δ' ἄλλα — σιγῶ τὴν θεὸν φοβουμένη.
θύω γάρ, ὄντος τοῦ νόμου καὶ πρὶν πόλει,
ὃς ἂν κατέλθῃ τήνδε γῆν Ἕλλην ἀνήρ·
κατάρχομαι μέν, σφάγια δ' ἄλλοισιν μέλει
ἄρρητ' ἔσωθεν τῶνδ' ἀνακτόρων θεᾶς.
ἃ καινὰ δ' ἥκει νὺξ φέρουσα φάσματα
λέξω πρὸς αἰθέρ', εἴ τι δὴ τόδ' ἔστ' ἄκος.
ἔδοξ' ἐν ὕπνῳ τῆσδ' ἀπαλλαχθεῖσα γῆς

ὑπόπτερον | Περσεύς Ar. *Thesm.* 1100 (from Euripides' *Andromeda*).

34. **τίθησι**: *sc.* Ἄρτεμις.

35 f. **ὅθεν νόμοισι χρώμεσθα**: *whence it comes that I practise rites.* — **τοῖσιν**: rel., H. 275 D. *νόμοισιν οἷσιν* would have been cacophonous.

37. **τὰ δ' ἄλλα**: (*i.e.* τὰ δ' ἔργα). *αἰσχρά ἐστι* she would have said. Such a name as Ταυροπόλια, *e.g.* would convey no suggestion of human sacrifice. "The name is fair, but all the rest is base."

38. **ὄντος** κτλ.: *i.e.* the custom was established among the Taurians before Iphigenia was made priestess.

39. *Cf.* *θύουσι μὲν τῇ παρθένῳ τούς τε ναυαγοὺς καὶ τοὺς ἂν λάβωσι Ἑλλήνων ἐπαναχθέντας* Hdt. iv. 103. For the arrangement here, see on v. 979, and *cf.* the note on v. 72.

40. Explanatory asyndeton. The generic word *θύω* is here resolved into its specific parts. In what the initiatory rite (*κατάρχομαι*) consisted may be seen from vs. 54, 442, 622.

42. **ἥκει φέρουσα**: *has brought with it.* *ἥκειν* often approaches the force of a mere auxiliary verb, *cf.* *ἥκω σαφῆ τἀκεῖθεν ἐκ στρατοῦ φέρων* Aesch. *Sept.* 40. See also on v. 258. The similar idiom with *οἴχεσθαι* is rather more familiar.

43. It was customary to declare a bad dream to the sun-god, with a view to averting its consequences. So also to confide troubles of any kind to the elements, and Euripides is thus often helped to a motive for a soliloquy, *cf.* *ἐγὼ γὰρ εἰς τοῦτ' ἐκβέβηκ' ἀλγηδόνος, | ὥσθ' ἱμερός μ' ὑπῆλθε γῆ τε κοὐρανῷ | λέξαι μολούσῃ δεῦρο δεσποίνης τύχας* *Med.* 56. We see from vs. 42 f. that the assumed time is morning, as usually at the opening of a Greek play, *cf.* v. 151.

44. **ἔδοξ' ἐν ὕπνῳ**: "methought." Obs. that the dependent infinitives are all contemporaneous with the leading verb, and differ only as the impf. and aor. indic. would differ (*ᾤκουν, ἐσείσθη, ἔφενγον, εἰσεῖδον*). Further, that *ἔδοξα* does duty also for an *ἔδοξεν* (impers.) with *σεισθῆναι* v. 46. *Cf.* vs. 50 ff., 279 f.

οἰκεῖν ἐν Ἄργει, παρθένοισι δ' ἐν μέσαις
εὕδειν, χθονὸς δὲ νῶτα σεισθῆναι σάλῳ,
φεύγειν δὲ κἄξω στᾶσα θριγκὸν εἰσιδεῖν
δόμων πίτνοντα, πᾶν δ' ἐρείψιμον στέγος
βεβλημένον πρὸς οὖδας ἐξ ἄκρων σταθμῶν.
μόνος δ' ἐλείφθη στῦλος, ὡς ἔδοξέ μοι,
δόμων πατρῴων, ἐκ δ' ἐπικράνων κόμας
ξανθὰς καθεῖναι, φθέγμα δ' ἀνθρώπου λαβεῖν,
κἀγὼ τέχνην τήνδ' ἣν ἔχω ξενοκτόνον
τιμῶσ' ὑδραίνειν αὐτὸν ὡς θανούμενον,
κλαίουσα. τοὔναρ δ' ὧδε συμβάλλω τόδε·
τέθνηκ' Ὀρέστης, οὗ κατηρξάμην ἐγώ.
στῦλοι γὰρ οἴκων παῖδές εἰσιν ἄρσενες·
θνήσκουσι δ' οὓς ἂν χέρνιβες βάλωσ' ἐμαί.
νῦν οὖν ἀδελφῷ βούλομαι δοῦναι χοὰς
παροῦσ' ἀπόντι, ταῦτα γὰρ δυναίμεθ' ἄν,

45 f. **παρθένοισι . . . εὕδειν**: so in Homer ζ 18 f., when Athena comes in a dream to the sleeping Nausicaa, the princess' maids are with her. — **σάλῳ**: properly of the tossing of waves, *cf.* v. 262.

47. **κἄξω**: καὶ ἔξω.

48 f. *And the whole building cast in ruins to the ground from its topmost beams.* — **ἐξ ἄκρων σταθμῶν**: equiv. to *κατάκρας*.

50. **μόνος . . . στῦλος**: *but there was a pillar left standing alone.*

51 f. **ἐπικράνων**: a syllable long by position before a smooth or rough mute and a liquid beginning the second part of a compound word, is very rare in tragedy. — **κόμας**: obj. of *καθεῖναι*. We should be rather inclined to say "hair *flowed* down." It is dreamlike to make the *capital* of a column become the *head* of a man.

52–54. The infinitives depend on *ἔδοξεν, ἔδοξα*, implied in the parenthetic *ὡς ἔδοξέ μοι* v. 50. — **τιμῶσα**: *in due observance of.*

55 ff. The dream was intended as a warning to Iphigenia of the coming event. She makes the mistake of interpreting it with reference to the past instead of the future. Her mistake complicates matters in the play, see Introd. p. 18.

56. **οὗ κατηρξάμην ἐγώ**: *he it was whom I consecrated.*

62. **παροῦσ' ἀπόντι**: see on v. 621. *Cf.* *τοιγὰρ θέλουσ' ἄκοντι κοινώνει κακῶν, | ψυχή, θανόντι ζῶσα συγγόνῳ φρενί* Aesch. *Sept.* 1033. — **ταῦτα**: emphatic. "Thus much at least I can do, although his remains are not here to receive the customary funeral services from my hand." See vs. 627 ff.

σὺν προσπόλοισιν, ἃς ἔδωχ' ἡμῖν ἄναξ
Ἑλληνίδας γυναῖκας. ἀλλ' ἐξ αἰτίας
οὔπω τινὸς πάρεισιν, εἶμ' εἴσω δόμων
ἐν οἷσι ναίω τῶνδ' ἀνακτόρων θεᾶς.

ΟΡΕΣΤΗΣ.

ὅρα, φυλάσσου μή τις ἐν στίβῳ βροτῶν.

ΠΥΛΑΔΗΣ.

ὁρῶ, σκοποῦμαι δ' ὄμμα πανταχοῦ στρέφων.

ΟΡΕΣΤΗΣ.

Πυλάδη, δοκεῖ σοι μέλαθρα ταῦτ' εἶναι θεᾶς,
ἔνθ' Ἀργόθεν ναῦν ποντίαν ἐστείλαμεν;

ΠΥΛΑΔΗΣ.

ἔμοιγ', Ὀρέστα· σοὶ δὲ συνδοκεῖν χρεών.

ΟΡΕΣΤΗΣ.

καὶ βωμός, Ἕλλην οὗ καταστάζει φόνος;

64. **ἀλλά**: instead of the usual ἀλλὰ . . . *γάρ*, *cf.* v. 118.

65 f. **ἀνακτόρων**: possessive gen. with *δόμων*, "my apartments in the goddess' temple here." *Exit.*

For the first sixty-six lines of the prologos considered in relation to the artistic structure of the play, see Introd. pp. 24–26.

Orestes and Pylades enter furtively. The questions of the former, who at first remains cautiously behind, are adapted to descriptions that he has heard of the place; but his companion, advancing farther, is enabled to confirm the marks by what he sees.

67. **μή τις**: *sc. ἐστίν.*

69 f. The distich is balanced by v. 75 f. The symmetry of a stichomythia is often disturbed by two verses, sometimes by more than two. The occurrence of such an interruption marks a change in the subject of discourse, or a pause in the action. See Introd. p. 40.

71. **σοὶ δὲ** κτλ.: *ἐμοὶ συνδοκεῖ ταῦτα* is what Orestes would say. — **χρεών**: *sc. ἐστιν.* Equiv. to *χρή*, see on v. 903.

72. **Ἕλλην φόνος**: *blood of slaughtered Greek.* Note the emphatic position of the adj. before the relative, also the *comprehensive* effect of Ἕλλην first and *φόνος* last. *Cf.* vs. 42, 53, and so often.

ΠΥΛΑΔΗΣ.

ἐξ αἱμάτων γοῦν ξάνθ' ἔχει θριγκώματα.

ΟΡΕΣΤΗΣ.

θριγκοῖς δ' ὑπ' αὐτοῖς σκῦλ' ὁρᾷς ἠρτημένα;

ΠΥΛΑΔΗΣ.

τῶν κατθανόντων γ' ἀκροθίνια ξένων.
ἀλλ' ἐγκυκλοῦντ' ὀφθαλμὸν εὖ σκοπεῖν χρεών.

ΟΡΕΣΤΗΣ.

ὦ Φοῖβε, ποῖ μ' αὖ τήνδ' ἐς ἄρκυν ἤγαγες
χρήσας, ἐπειδὴ πατρὸς αἷμ' ἐτεισάμην
μητέρα κατακτάς; διαδοχαῖς δ' Ἐρινύων
ἠλαυνόμεσθα φυγάδες, ἕξεδροι χθονός,
δρόμους τε πολλοὺς ἐξέπλησα καμπίμους.
ἐλθὼν δέ σ' ἠρώτησα πῶς τροχηλάτου
μανίας ἂν ἔλθοιμ' εἰς τέλος πόνων τ' ἐμῶν.

73. θριγκώματα: *i.e.* the coping of the altar, which was doubtless a conspicuous object in front of the temple.

74. ὑπ' αὐτοῖς: the intensive pron. specifies the *θριγκοί* apart from the *βωμός*. "And under *that*."

75. γέ: *ay.* — **ἀκροθίνια ξένων**: perhaps the *heads* of the victims are meant. It was said of the Taurians, caesorum capita fani parietibus praefigebant. *τὴν δὲ κεφαλὴν ἀνασταύρουσι* Hdt. iv. 103.

76. Suggestive of the by-play of Pylades during the following apostrophe of Orestes.

77. "Whither again into *this* snare?" Orestes had already been twice deluded (as he believed) by the oracle, see Introd. pp. 7 f. The significance of **αὖ** is helped by *ἐπειδὴ κτλ.* v. 78.

79. διαδοχαῖς: by *relays* of Furies, *cf.* v. 941. A metaphor from the chase, *cf. οὐκ ἦν λαβεῖν [τοὺς ὕνους], εἰ μὴ διαστάντες οἱ ἱππεῖς θηρῷεν διαδεχόμενοι* Xen. *An.* i. 5.

80. ἠλαυνόμεσθα: pl. for sing., *cf.* vs. 36, 62, and see on v. 348. — **ἕξεδροι χθονός**: poetic expansion of *ἐκ* or *ἔξω χθονός*, *cf. οὐκ ἔξεδρος, ἀλλ' ἔντοπος ἀνήρ*, "our man is not gone, but here," Soph. *Phil.* 211.

81. *And ran many doubling stretches to the end.* A metaphor from the *δρόμος δίαυλος*, or foot-race of the double course. — **καμπίμους**: said with reference to turning the post (*κάμπτειν*) in the race, *cf.* v. 815.

82. ἐλθών: *i.e.* to the Delphian shrine, see vs. 972 ff. — **τροχηλάτου**: *whirling*. The poet elsewhere uses the verb *τροχηλατεῖν* of the maddened Orestes, *cf.* δειναὶ δὲ Κῆρές σ' αἱ κυνώπιδες θεαὶ | *τροχηλατήσουσ' ἐμμανῆ πλανώμενον El.* 1252, *τὸ μητρὸς δ' αἷμά νιν τροχηλατεῖ | μανίασιν Or.* 36.

σὺ δ' εἶπας ἐλθεῖν Ταυρικῆς μ' ὄρους χθονός,
ἔνθ' Ἄρτεμίς σοι σύγγονος βωμοὺς ἔχει,
λαβεῖν τ' ἄγαλμα θεᾶς, ὅ φασιν ἐνθάδε
εἰς τούσδε ναοὺς οὐρανοῦ πεσεῖν ἄπο·
λαβόντα δ' ἢ τέχναισιν ἢ τύχῃ τινί,
κίνδυνον ἐκπλήσαντ', Ἀθηναίων χθονὶ
δοῦναι· τὸ δ' ἐνθένδ' οὐδὲν ἐρρήθη πέρα·
καὶ ταῦτα δράσαντ' ἀμπνοὰς ἕξειν πόνων.
ἥκω δὲ πεισθεὶς σοῖς λόγοισιν ἐνθάδε
ἄγνωστον εἰς γῆν, ἄξενον. — σὲ δ' ἱστορῶ,
Πυλάδη, σὺ γάρ μοι τοῦδε συλλήπτωρ πόνου,
τί δρῶμεν; ἀμφίβληστρα γὰρ τοίχων ὁρᾷς
ὑψηλά· πότερα κλιμάκων προσαμβάσεις
ἐκβησόμεσθα; πῶς ἂν οὖν λάθοιμεν ἄν;

85. εἶπας: of the divine *command*. Hence followed by the inf., GMT. 99.

86. Ἄρτεμίς σοι σύγγονος κτλ.: the oracle might have said simply *σύγγονος*, leaving it doubtful whose sister was meant. There is nothing to prove that Euripides thought of such an ambiguity, but Goethe adopts it in his *Iphigenie*: 'Bringst du die Schwester, die an Tauris Ufer | Im Heiligthume wider Willen bleibt, | Nach Griechenland, so löset sich der Fluch.' *Cf.* v. 1015.

87 f. **θεᾶς**: pronounced as a monosyllable in the verse, as often with forms of *θεός* or *θεά*, see on v. 270. — **ὅ φασιν** κτλ.: a divine origin was generally ascribed to *ξόανα*, wooden idols of immemorial antiquity.

89. ἢ τύχῃ τινί: the happy event of the drama is covertly indicated in these words.

91. τὸ δὲ . . . πέρα: *as for the rest not a word was said further*.

92. ἕξειν: this inf. represents not a command but a declaration of the oracle; the god said ἕξεις.

94 f. σὲ δὲ κτλ.: the apostrophe to Apollo is at an end, and Pylades is addressed. The parenthesis *σὺ γὰρ . . . πόνου* prevents abruptness in the transition.

96–98. ἀμφίβληστρα τοίχων: *the environing walls* of the temple itself; equiv. to *τοίχους ἀμφιβεβλημένους*, *cf.* *ἐκβολὰς νεώς* v. 1424. — **ὑψηλά**: predicative, *sc.* *ὄντα*. — **πότερα . . . ἐκβησόμεσθα**: *shall we mount to our goal by a ladder's rungs?* Perhaps, however, *κλιμάκων προσαμβάσεις* is merely a periphrasis for the ladder itself, by means of which the scaling (*προσαναβαίνειν*) is done, *cf.* *ἀνὴρ ὁπλίτης κλίμακος προσαμβάσεις | στείχει πρὸς ἐχθρῶν πύργον, ἐκπέρσαι θέλων* Aesch. *Sept.* 466, *προσφέρειν | πύργοισι πηκτῶν κλιμάκων προσαμβάσεις* *Phoen.* 489. — **πότερα**: correl. with *ἤ* v. 99. — **ἐκβησόμεσθα**: *ἐκ* in comp. is

ἢ χαλκότευκτα κληῖθρα λύσαντες μοχλοῖς,
ὧν οὐδὲν ἴσμεν; ἢν δ' ἀνοίγοντες πύλας
ληφθῶμεν εἰσβάσεις τε μηχανώμενοι,
θανούμεθ'. ἀλλὰ πρὶν θανεῖν, νεὼς ἔπι
φεύγωμεν, ἧπερ δεῦρ' ἐναυστολήσαμεν.

ΠΥΛΑΔΗΣ.

φεύγειν μὲν οὐκ ἀνεκτὸν οὐδ' εἰώθαμεν,
τὸν τοῦ θεοῦ τε χρησμὸν οὐ κακιστέον·
ναοῦ δ' ἀπαλλαχθέντε κρύψωμεν δέμας
κατ' ἄντρ' ἃ πόντος νοτίδι διακλύζει μέλας,
νεὼς ἄπωθεν, μή τις εἰσιδὼν σκάφος
βασιλεῦσιν εἴπῃ κᾆτα ληφθῶμεν βίᾳ.
ὅταν δὲ νυκτὸς ὄμμα λυγαίας μόλῃ,
τολμητέον τοι ξεστὸν ἐκ ναοῦ λαβεῖν
ἄγαλμα πάσας προσφέροντε μηχανάς.

used of coming to the end sought, as in *ἐξήκειν*, *ἐξικνεῖσθαι*. *Cf.* also vs. 81, 90, *κλίμακ' ἐκπέρα ποδί Phoen.* 100.

99 f. Forcing the bolted doors with crowbars is suggested as a second way of effecting an entrance. — **ὧν οὐδὲν ἴσμεν**: these words do not yield a satisfactory sense in the connexion, although there is nothing objectionable in the ellipse of the principal verb after *ἤ*. Great uncertainty attaches to the text of the whole passage vs. 97–100.

102 f. **ἀλλά**: *nay*; see on v. 999. The suggestion to relinquish an apparently desperate undertaking is perfectly natural in Orestes, despondent and sceptical as his experiences have made him. He is not wanting in courage, but needs the support and stimulus of another spirit unshaken by guilt and persecution. Moreover, this dangerous enterprise is wholly for Orestes' sake; hence, in view of the unselfishness which later in the play is seen to mark both the friends, it is natural that Pylades should be the more forward here, and that Orestes should shrink from the fatal consequences that are likely to overtake his companion.

104 f. **οὐδ' εἰώθαμεν**: *nor is it our wont*. — **χρησμόν**: obj. of the verbal, see G. 1597, H. 990. — **κακιστέον**: *κακίζειν* is here clearly equiv. to *κακῶς λέγειν*, as Orestes had spoken v. 77.

109. **βασιλεῦσιν**: generalizing pl., as we say the 'authorities,' see H. 636 b. — **κᾆτα**: *καὶ εἶτα* "and so."

110–112. **νυκτὸς ὄμμα λυγαίας**: *eye of dusky night*, poetic phrase for night itself, *cf.* *κελαινῆς νυκτὸς ὄμμα*, Aesch. *Pers.* 428. — **τολμητέον τοι**: *we must dare, I say*. — **πάσας . . . μηχανάς**: *bringing all possible contrivances to bear*. The participle agrees with the agent, *sc.* *νώ*, see the ref. on v. 105.

ὅρα δέ γ' εἴσω τριγλύφων ὅποι κενὸν
δέμας καθεῖναι. τοὺς πόνους γὰρ ἀγαθοὶ
τολμῶσι, δειλοὶ δ' εἰσὶν οὐδὲν οὐδαμοῦ.
οὗτοι μακρὸν μὲν ἤλθομεν κώπῃ πόρον,
ἐκ τερμάτων δὲ νόστον ἀροῦμεν πάλιν.

ΟΡΕΣΤΗΣ.

ἀλλ' εὖ γὰρ εἶπας, πειστέον· χωρεῖν χρεὼν
ὅποι χθονὸς κρύψαντε λήσομεν δέμας.
οὐ γὰρ τὸ τοῦδέ γ' αἴτιον γενήσεται
πεσεῖν ἄχρηστον θέσφατον· τολμητέον·
μόχθος γὰρ οὐδεὶς τοῖς νέοις σκῆψιν φέρει.

ΧΟΡΟΣ.

εὐφαμεῖτ', ὦ
πόντου δισσὰς συγχωρούσας
πέτρας Εὐξείνου ναίοντες.

113 f. ὅρα δέ γε: *only see!* Pylades calls attention to the fact that there is opening enough in the frieze for a man to let himself down inside (*ὅποι* — by assimilation for *ὅπου* — *κενὸν ἐστιν ὥστε δέμας εἴσω τριγλύφων καθεῖναι*), thus taking up with Orestes' suggestion of ladders v. 97. In the oldest Doric temples, between the ends of the cross-beams (later represented by the *τρίγλυφοι* in the stone construction) there were open spaces (later panels *μετόπαι*). *Cf. Or.* 1371, where a slave escapes from the palace between the triglyphs, *Δωρικὰς τριγλύφους.* — **ἀγαθοί:** *οἱ ἀγαθοί.*

116 f. *We certainly have not rowed this long voyage, only to take up our departure home again from the very goal.* This is in reply to vs. 102 f. The neg. **οὗτοι** logically modifies the sent. as a whole, but the second clause receives the emphasis of the negation. "After we have come all this way, we won't go back empty-handed."

118. ἀλλὰ . . . γάρ: at enim. H. 1050, 4 d, *cf.* v. 646 and the note.

119. ὅποι χθονός: for *ἐκεῖσε ὅπου χθονός* by assimilation, *cf.* v. 113. — **κρύψαντε λήσομεν:** denotes purpose, as regularly with rel., G. 1442, H. 911; for the participle, G. 1586, H. 984: "may hide ourselves unobserved."

120 f. "It shall certainly be no fault of *mine* if the oracle prove vain." — **τὸ τοῦδε:** equiv. to *τοὐμόν, i.e. ἐγώ.*

122. *Exeunt ambo.*

II. Parodos, vs. 123–235.

The chorus enters the orchestra in solemn procession. Of whom it con-

ὦ παῖ τᾶς Λατοῦς,
Δίκτυνν᾽ οὐρεία,
πρὸς σὰν αὐλάν, εὐστύλων
ναῶν χρυσήρεις θριγκούς,
ὁσίας ὅσιον πόδα παρθένιον
κληδούχου δούλα πέμπω,
Ἑλλάδος εὐίππου πύργους
καὶ τείχη χόρτων τ᾽ εὐδένδρων
ἐξαλλάξασ᾽ Εὐρώπαν,
πατρῴων οἴκων ἕδρας.

sists, and the purpose of its coming, has already been seen, vs. 63 ff. See also Introd. p. 32, and for the metre *ib.* pp. 44 ff.

123–125. Admonitory prelude, addressed to the public. — **εὐφαμεῖτε**: favete linguis. — **πόντου . . . ναίοντες**: the Taurians are with poetic freedom termed *dwellers of the double clashing rocks, etc.* The Symplegades, the mythical key to the Euxine waters, are continually named in speaking of these regions by Euripides, with his impressible fancy for the picturesque in nature. See vs. 241, 260, 355, 1389. — **συγχωρούσας πέτρας**: *cf.* v. 422, *συνδρόμων . . . πετρᾶν* Pind. *Pyth.* iv. 370. Pindar, *l.c.*, briefly relates what the Symplegades were, *δίδυμαι γὰρ ἔσαν ζωαί, κυλινδέσκοντό τε κραιπνότεραι | ἢ βαρυγδούπων ἀνέμων στίχες.*

126–136. Addressed to the goddess.

126. **τᾶς Λατοῦς**: *τῆς Λητοῦς.* For the dialectic form, see Introd. p. 43. So above, *εὐφαμεῖτε* for *εὐφημεῖτε*, below *σὰν αὐλάν* for *σὴν αὐλήν*, *δούλα* for *δούλη*, *Εὐρώπαν* for *Εὐρώπην*, *etc.*

127. *Dictynna of the mountains*, a Cretan name of Artemis, as goddess of the chase (*δίκτυον* "hunting-net"), *cf. τὰν πολύθηρον Δίκτυνναν Hipp.* 145.

128 f. **εὐστύλων . . . θριγκούς**: *the gilded cornice of thy pillared fane;* part for the whole, grammatically in app. to *αὐλάν*. This poetic phrase brings to view the most striking characteristic features of a temple, *cf. αὐδῶ μὴ χρίμπτειν θριγκοῖς | μηδ᾽ εἰς χρυσήρεις οἴκους Ion.* 156, of the temple at Delphi; 'Built like a temple, where pilasters round | Were set, and Doric pillars overlaid | With golden architrave' Milton *P. L.* i. 713.

130 f. *A holy guardian's slave, my holy virgin foot I guide.* — **πόδα πέμπειν** is a most appropriate expression for a solemn march (*πομπή*). — **κληδούχου**: of Iphigenia as warder of the temple. In some of the antique pictorial designs taken from the present legend, the priestess is to be recognized by the key which she carries. Similarly she is termed *πυλωρός* v. 1153, *cf.* v. 1463.

132–135. The accusatives are the direct objects of *ἐξαλλάξασα*, *cf. ἱερὸν Τμῶλον ἀμείψασα Bacch.* 65, said of themselves by the chorus who have passed from Asia into Europe. — **χόρτων**: gen. of property with *Εὐρώπαν*, a const. the reverse of *Ἑλλάδος πύργους καὶ τείχη*. Obs. the chiastic ar-

ἔμολον· τί νέον; τίνα φροντίδ' ἔχεις;
τί με πρὸς ναοὺς ἄγαγες ἄγαγες,
ὦ παῖ τοῦ τᾶς Τροίας πύργους
ἐλθόντος κλεινᾷ σὺν κώπᾳ
χιλιοναύτᾳ μυριοτευχεῖ,
σπέρμ' Ἀτρειδᾶν τῶν κλεινῶν;

ΙΦΙΓΕΝΕΙΑ.

ἰὼ δμωαί,
δυσθρηνήτοις ὡς θρήνοις
ἔγκειμαι, τὰν οὐκ εὔμουσον
μέλπουσα βοὰν ἀλύροις ἐλέγοις,
αἰαῖ, κηδείοις οἴκτοις,
οἷαί μοι συμβαίνουσ' ἆται,
σύγγονον ἀμὸν κατακλαιομένα
ζωᾶς ἀπλακόνθ',

rangement (a b, b a) in these lines. — The land of the Taurians is thought of as Asiatic, and Europe with its woody tracts is regretfully contrasted with the barrenness that here prevails, *cf.* vs. 218 f.

137–142. Addressed to Iphigenia, who enters from the temple, with an attendant bearing the drink-offering in a golden urn. — Metrically, the passage approaches nearly to a regular anapaestic system, but the Dorisms show that the lyrical character is maintained: **ἄγαγες** for *ἤγαγες*, **τᾶς** for *τῆς*, **κλεινᾷ κώπᾳ χιλιοναύτᾳ** for *κλεινῇ κώπῃ χιλιοναύτῃ*, **Ἀτρειδᾶν** for *Ἀτρειδῶν*.

139 ff. **ὦ παῖ** κτλ.: *cf.* *ὦ τοῦ στρατηγήσαντος ἐν Τροίᾳ ποτὲ | Ἀγαμέμνονος παῖ* Soph. *El.* 1. — **κώπᾳ**: here for *armament*, just as *δόρυ* often for *army*. — **μυριοτευχεῖ**: of the number of *men*, *τεῦχος* being a poetic equivalent of *ὅπλον*, as *τευχηστής*, Aesch. *Sept.* 644, is of *ὁπλίτης*.

143–151. Both phraseology and structure are highly characteristic of the lyrical style of tragedy. *δυσθρήνητοι θρῆνοι, οὐκ εὔμουσος βοή, ἄλυροι ἔλεγοι* are similar expressions and virtual repetitions of one thought. The rel. clauses introduced by *οἷαι* and *οἵαν* are causal and exclamatory, like *ὡς* at the beginning. *How am I plunged in lamentations deep, chanting the cry unmusical, with dirges meet not for the lyre — wailings, alas, for kindred gone, such are the afflictions that befall me!*

146. **ἀλύροις**: funereal hymns called for an accompaniment by the Phrygian flute, not the lyre. *Cf.* *τὸν δ' ἀνεὺ λύρας . . . θρῆνον Ἐρινύος* Aesch. *Ag.* 990, *οὐ νάβλα κωκυτοῖσιν, οὐ λύρα, φίλα* Soph. Frag. 728.

149. **ἀμόν**: *ἐμόν*. — **κατακλαιομένᾱ**: adapted grammatically to *ἔγκειμαι* v.

οἵαν ἰδόμαν ὄψιν ὀνείρων
νυκτός, τᾶς ἐξῆλθ' ὄρφνα.

ὀλόμαν ὀλόμαν·
οὐκ εἴσ' οἶκοι πατρῷοι·
οἴμοι φροῦδος γέννα.
φεῦ φεῦ τῶν Ἄργει μόχθων.
ἰὼ ἰὼ δαίμων, ὃς τὸν
μοῦνόν με κασίγνητον συλᾷς
Ἄιδᾳ πέμψας, ᾧ τάσδε χοὰς
μέλλω κρατῆρά τε τὸν φθιμένων
ὑδραίνειν γαίας ἐν νώτοις,
πηγάς τ' οὐρείων ἐκ μόσχων
Βάκχου τ' οἰνηρὰς λοιβὰς
ξουθᾶν τε πόνημα μελισσᾶν,
ἃ νεκροῖς θελκτήρια κεῖται.

145. — **ἁπλακόντα**: *reft*; from ἁμπλακίσκειν, equiv. to ἁμαρτάνειν.

151. *This night whose gloom has just departed.* — **τᾶς**: τῆς relative.

152 ff. The passage is a δυσθρήνητος θρῆνος, to apply the term used by Iphigenia herself.

154. **φροῦδος**: pred., *sc.* ἐστί. See H. 611 a. With the death of the only son the family is extinct.

156. **δαίμων**: no particular divinity, but the evil genius of the race, the personified calamitous destiny of the Tantalidae. *Cf.* vs. 202 ff., 987 f.

160. **κρατῆρα φθιμένων**: *bowl of the deceased*. The libatory urn is to the dead what the wassail bowl is to the living, *cf.* λοιβὰν Ἄιδα v. 169.

162–166. The particles are correlative. — The ingredients of the χοαί are milk, wine, and honey. Water, which is usually named, is not mentioned here. Olive oil and flowers might be added. *Cf.* χοὴν χεόμην πᾶσιν νεκύεσσιν, | πρῶτα μελικρήτῳ (*honey and milk*), μετέπειτα δὲ ἡδέι οἴνῳ, | τὸ τρίτον αὖθ' ὕδατι· ἐπὶ δ' ἄλφιτα λευκὰ πάλυνον Hom. λ 26; πρευμενεῖς χοὰς | φέρουσ', ἅπερ νεκροῖσι μειλικτήρια, | βοός τ' ἀφ' ἁγνῆς λευκὸν εὔποτον γάλα, | τῆς τ' ἀνθεμούργου στάγμα, παμφαὲς μέλι, | λιβάσιν ὑδρηλαῖς παρθένου πηγῆς μέτα, | ἀκήρατόν τε μητρὸς ἀγρίας ἄπο | ποτὸν παλαιᾶς ἀμπέλου γάνος τόδε· | τῆς τ' αἰὲν ἐν φύλλοισι θαλλούσης ἴσον | ξανθῆς ἐλαίας καρπὸς εὐωδὴς πάρα, | ἄνθη τε πλεκτά, παμφόρου γαίας τέκνα Aesch. *Pers.* 609 ff.

162. **οὐρείων**: *mountain-ranging*, hence not subject to the yoke, and suited for sacrificial purposes, *cf.* βοός τ' ἀφ' ἁγνῆς Aesch. *l.c.*

164 f. *Bacchus' winy flood and the gathered toil of yellow bees*; *cf.* vs. 634 f.

166. *Gifts that are laid to charm and soothe the dead*; *cf.* ἅπερ νεκροῖσι μειλικ-

ἀλλ' ἔνδος μοι πάγχρυσον
τεῦχος καὶ λοιβὰν Ἄιδα.

ὦ κατὰ γαίας Ἀγαμεμνόνιον
θάλος, ὡς φθιμένῳ τάδε σοι πέμπω·
δέξαι δ'· οὐ γὰρ πρὸς τύμβον σοι
ξανθὰν χαίταν, οὐ δάκρυ' οἴσω.
τηλόσε γὰρ δὴ σᾶς ἀπενάσθην
πατρίδος καὶ ἐμᾶς, ἔνθα δοκήμασι
κεῖμαι σφαχθεῖσ' ἃ τλάμων.

ΧΟΡΟΣ.

ἀντιψάλμους ᾠδὰς ὕμνον τ'
Ἀσιήταν σοι, βάρβαρον ἀχάν,
δέσποιν', ἀντεξαυδάσω,
τὰν ἐν θρήνοισιν μοῦσαν

τήρια Aesch. *l.c.* — **κεῖται**: for the more specific *σπένδεται*, but approaching the sense of *νομίζεται*. *Cf. νόμος κεῖται.*

167 f. Said to the attendant who bears the urn. — **ἔνδος μοι**: *hand me.* — **Ἄιδα**: Doric genitive.

170–177. These words accompany the pouring, and are addressed to the shade of Orestes. In form, the passage, like vs. 137–142, approximates to a regular system, but with Dorisms and spondaic paroemiac as before.

171. **θάλος**: *scion.* — **ὡς**: Iphigenia speaks of her brother's death as a conviction, not a certainty, and the particle is especially significant to the spectator of the play.

172 f. *Cf.* v. 703. A lock of hair, freshly shorn from the mourner's head, was laid upon the grave.

175 ff. **ἀπενάσθην**: from *ἀποναίειν.* — **δοκήμασι**: *in the belief of men.* — **κεῖμαι**: *lie low*, as often *κεῖσθαι* of death. — **ἃ τλάμων**: emphatically placed, with the effect of an interjection.

179–185. Prelude, an echo to that of Iphigenia, vs. 143–151. Observe the similarity of the two passages in thought and phrase.

179. **ἀντιψάλμους**: *responsive;* said here without regard to the strict sense of *ψάλλειν*, which means to pick the string. *Cf. τοῖς σοῖς ἐλέγοις ἀντιψάλλων ἐλεφαντόδετον φόρμιγγα* Ar. *Av.* 216.

180. The epithets apply not to the language, but to the tone. Melancholy dirge-music was native to Asiatic peoples, as all demonstrative excess in mourning was oriental, not Greek. *Cf. καὶ στέρν' ἄρασσε κἀπιβῶ [ἐπιβόα] τὸ Μύσιον* Aesch. *Pers.* 1045, *ἔκοψα κομμὸν Ἄριον id. Cho.* 423, *αἴλινοι αἴλινον . . . βάρβαροι λέγουσιν, αἰαῖ, Ἀσιάδι φωνᾷ* Eur. *Or.* 1395.

181. **ἀντεξαυδάσω**: *αὐδήσω*, from *αὐδᾶν.*

νέκυσι μελομέναν, τὰν ἐν μολπαῖς
Ἄιδας ὑμνεῖ δίχα παιάνων.

οἴμοι, τῶν Ἀτρειδᾶν οἴκων
ἔρρει φῶς σκήπτρων, οἴμοι,
τῶν σῶν πατρῴων οἴκων.
οὐκέτι τῶν εὐόλβων Ἄργει
βασιλέων ἀρχά.
μόχθος δ' ἐκ μόχθων ἄσσει,
δινευούσαις ἵπποις ὁπότε
πταναῖς ἀλλάξας ἐξ ἕδρας
ἱερὸν μετέβασ' ὄμμ' αὐγᾶς

184 f. νέκυσι μελομέναν: *dear to the dead. Cf. βοᾷ βαρβάρῳ ἰαχὰν στενακτὰν μελομέναν νεκροῖς δάκρυσι θρηνήσω Phoen.* 1301. — **τάν**: rel., as v. 151. — **δίχα παιάνων**: const. with *ἐν μολπαῖς*, and *cf. ἀλύροις ἐλέγοις* v. 146. The paean is joyful like the music of the lyre.

186–202. This is the *ὕμνος Ἀσιήτης*, the *βάρβαρος ἠχή*, in response to Iphigenia, vs. 152 ff.

186 f. οἴκων: limits *φῶς σκήπτρων*. — **ἔρρει φῶς σκήπτρων**: *the light of its sceptre is departed.* But *φῶς* is said esp. with ref. to a *person. Cf.* the words of Atossa, on being informed that her son Xerxes lives: *δῶμασιν φάος μέγα* Aesch. *Pers.* 299, *ὕμμα γὰρ δόμων νομίζω δεσπότου παρουσίαν ib.* 169. *Cf.* v. 848 f.

190. βασιλέων: trisyllable, see on v. 270.

191 ff. *Sorrow after sorrow springs apace, ever since* (*ὁπότε*) *the sun with circling winged steeds changed his heavenly station and moved his sacred eye of radiance away.* The chorus looks back to the original crime in the chain of evils. A lamb with golden fleece, a token of the sovereignty, made its appearance among the flocks of Atreus. His brother Thyestes, with the help of Atreus' wife Aerope, whose affections he had alienated from her husband, secured the prize and banished Atreus. This led to a miserable feud between the brothers, and in due time to the famous 'Thyestean meal,' whence the curse of Thyestes against Atreus and his race, and the miracle of the sun-god turning back in horror. See vs. 812 f., 816; also *El.* 718, *Or.* 812, 996, where the story is told in lyrical language.

192. δινευούσαις: *δίνη* (*eddy, vortex*) was a current word of the movements of the heavenly bodies, *cf. οὐράνιαί τε δῖναι νεφέλας δρομαίου Alc.* 245; ridiculed by Aristophanes, *Δῖνος βασιλεύει, τὸν Δί' ἐξελήλακώς Nub.* 828.

193 f. ἀλλάξας ἐξ ἕδρας: *cf.* the prosaic expression for an eclipse, *ἐκλιπὼν τὴν ἐκ τοῦ οὐρανοῦ ἕδρην* Hdt. vii. 37. Here the participle governs *ὄμμα*. — **μετέβασε**: *μετέβησε, cf.* v. 215.

ἄλιος· ἄλλοτε δ' ἄλλα προσέβα
χρυσέας ἀρνὸς μελάθροις ὀδύνα,
φόνος ἐπὶ φόνῳ ἄχεά τ' ἄχεσιν·
ἔνθεν τῶν πρόσθεν δμαθέντων
ἐκβαίνει ποινὰ Ταντα λιδᾶν
εἰς οἴκους· σπεύδει δ' ἀσπούδαστ'
ἐπὶ σοὶ δαίμων.

ΙΦΙΓΕΝΕΙΑ.

ἐξ ἀρχᾶς μοι δυσδαίμων
δαίμων τᾶς ματρὸς ζώνας
καὶ νυκτὸς κείνας· ἐξ ἀρχᾶς
λόχιαι στερρὰν παιδείαν
Μοῖραι συντείνουσιν θεαί,
ἂν πρωτόγονον θάλος ἐν θαλάμοις
Λήδας ἁ τλάμων κούρα

195 ff. *Now one and now another misery from the golden lamb to the mansion came, murder on murder, woes on woes; whence is wreaked upon the house vengeance for the Tantalidae formerly laid low, and at last the demon visits his awful zeal on* THEE! — **τῶν πρόσθεν δμαθέντων**: first in the series were the slaughtered children of Thyestes, as the chorus reckons. — **ἐκβαίνει**: for ἐκ in comp. see on v. 98. — **σπεύδει δ' ἀσπούδαστα**: *cf.* δυσθρηνήτοις θρήνοις v. 144, δυσδαίμων δαίμων v. 203, νύμφαν δύσνυμφον v. 216, χάριν ἄχαριν v. 566, ὁδοὺς ἀνόδους v. 888. — **σοί**: is emphatic by antithesis, but δαίμων is so placed as to receive the musical emphasis. See on Ὀρέσταν v. 235.

203–205. **δυσδαίμων δαίμων**: adapted to the last words of the chorus, the key-note of the strain. — **ζώνας**: alludes to the symbolical ζώνην λῦσαι, zonam solvere. — **νυκτὸς κείνας**: *i.e.* her mother's wedding night. By the vow of Agamemnon (vs. 20 f.) an evil destiny attended the very conception of his first-born child.

205–207. **ἐξ ἀρχᾶς**: repeated from v. 203. The anaphora is effective, *cf.* vs. 227 f., and see on v. 480. — **λόχιαι** κτλ.: *have the Fates divine of my natal hour drawn hard for me a stern training.* συντείνειν properly denotes any tight strain, here of the threads spun by the Parcae. — **θεαί**: monosyllabic. See on v. 270. The verse is catalectic.

209–217. *Me, the first-born scion in her halls, whom Leda's wretched daughter bore and bred a victim to cruel outrage at a father's hand, a joyless sacrifice — me whom, doomed by the vow, they brought with horses and chariots to Aulis' sandy shore, a bride, alas, that was no bride, for the son of Nereus' daughter,*

σφάγιον πατρῴᾳ λώβᾳ
καὶ θῦμ' οὐκ εὐγάθητον
ἔτεκεν ἔτρεφεν, εὐκταίαν ἂν
ἱππείοις ἐν δίφροισι
ψαμάθων Αὐλίδος ἐπέβασαν
νύμφαν, οἴμοι, δύσνυμφον
τῷ τᾶς Νηρέως κούρας, αἰαῖ.
νῦν δ' Ἀξείνου πόντου ξείνα
δυσχόρτους οἴκους ναίω
ἄγαμος ἄτεκνος ἄπολις ἄφιλος,
ἃ μναστευθεῖσ' ἐξ Ἑλλάνων,
οὐ τὰν Ἄργει μέλπουσ' Ἥραν
οὐδ' ἱστοῖς ἐν καλλιφθόγγοις
κερκίδι Παλλάδος Ἀτθίδος εἰκὼ
καὶ Τιτάνων ποικίλλουσ', ἀλλ'

woe is me! Note the alliteration (paronomasia) in this passage: *θάλος ἐν θαλάμοις, θῦμ' οὐκ εὐγάθητον, etc.* — **σφάγιον, θῦμα**: pred. nouns, the same idea being again expressed in *εὐκταίαν* (votivam). — **εὐγάθητον**: *γηθεῖν.* — **εὐκταίαν**: emphasized by its position before the rel., *cf.* v. 72. — **ψαμάθων**: the gen. is due to *ἐπί* in comp. *Cf.* *ὥς κ' ἐμὲ τὸν δύστηνον ἐμεῖο ἐπιβήσετε πάτρης* Hom. *η* 223. — **νύμφαν**: pred. noun. — **Νηρέως κούρας**: Thetis.

218 f. *Cf.* *τὸν δὲ Πόντον κατ' ἐκείνους τοὺς χρόνους* (the times of the Argonauts), *περιοικούμενον ὑπὸ ἐθνῶν βαρβάρων καὶ παντελῶς ἀγρίων, ἄξενον προσαγορεύεσθαι, ξενοκτονούντων τῶν ἐγχωρίων τοὺς καταπλέοντας* Diod. Sic. iv. 40; *σὺν Νότου δ' αὔραις ἐπ' Ἀξείνου στόμα πεμπόμενοι* Pind. *Pyth.* iv. 361. Note the play on the words *Ἀξείνου ξείνα*. — **πόντου**: const. with *οἴκους*. *Cf.* v. 125. — **δυσχόρτους**: *barren;* the opposite of *χόρτων εὐδένδρων*, see on v. 134. The whole passage, vs. 218–228, teems with contrasts.

220 f. The point of the second line is in its contrast with the first. — **ἐξ**: equiv. in sense to *ὑπό*, as often in tragedy. The supposed suit of Achilles is here meant.

221–224. Hera was the patron goddess at Argos, as Pallas at Athens. Obs. that Iphigenia dwells upon the thought of Pallas, as if she were herself an Athenian woman. — **οὐδὲ . . . ποικίλλουσα**: upon the peplus, which was woven by high-born Athenian dames and maidens for the Panathenaic festival, exploits of the goddess were represented, such as her participation in the battle of the gods and giants. — **καλλιφθόγγοις**: the pleasant hum of the comb (*κερκίς*) in weaving (*cf.* arguto coniunx percurrit pectine telas Verg. *Geor.* i.

225 αἱμόρραντον δυσφόρμιγγα
ξείνων αἱμάσσουσ᾽ ἄταν,
οἰκτράν τ᾽ αἰαζόντων αὐδὰν
οἰκτρόν τ᾽ ἐκβαλλόντων δάκρυον.

καὶ νῦν κείνων μέν μοι λάθα,
230 τὸν δ᾽ Ἄργει δμαθέντα κλαίω
σύγγονον, ὃν ἔλιπον ἐπιμαστίδιον
ἔτι βρέφος, ἔτι νέον, ἔτι θάλος
ἐν χερσὶν ματρὸς πρὸς στέρνοις τ᾽
235 Ἄργει σκηπτοῦχον Ὀρέσταν.

ΧΟΡΟΣ.

καὶ μὴν ὅδ᾽ ἀκτὰς ἐκλιπὼν θαλασσίους
βουφορβὸς ἥκει σημανῶν τί σοι νέον.

294) is remembered in contrast with the voice of lamentation mentioned below. — ποικίλλουσα : equiv. to *ποικίλην ὑφαίνουσα*.

225–228. *Leading guests to their blood-besprinkled, sad-sounding doom, whilst they wail with piteous voice and let fall a piteous tear.* — δυσφόρμιγγα : equiv. to *ἄλυρον*, see on v. 146. The text of v. 226 is uncertain, although such phrases as *αἱμάσσουσ᾽ ἄταν* (free cognate acc.) are not uncommon in lyrical language. — οἰκτράν τε . . . οἰκτρόν τε : anaphora.

229–235. κείνων : *of all that;* neut. plural. — δμαθέντα : the lengthening of the final syllable by position before *κλαίω* is very exceptional, *cf.* on v. 51. — ἐπιμαστίδιον : metrically defective, as the synaphea requires a consonant at the beginning of v. 232 to lengthen the final syllable of this word. The *syllaba anceps* is allowed only at the end of the paroemiac, see G. 1677, 1636, H. 1074 b. — For the reminiscence here, *cf.* vs. 372 ff., 834 f. — Ὀρέσταν : the name of Orestes, with its epithets of honor, is saved up to the end of the whole passage for the sake of emphasis and pathos. A lyric strain often thus ends with a proper name, *cf. μολόντα τάνδε γᾶν Ὀρέσταν* Soph. *El.* 163.

III. First Epeisodion, vs. 236–391.

236 f. *Lo, here comes, etc.* Spoken by the coryphaeus, as are all iambic trimeters attributed to the chorus in the dialogue of tragedy. From his position in the orchestra, facing the scene, the leader of a chorus is generally the first to observe the approach of persons from without. — καὶ μήν : often used in calling atten-

ΒΟΥΚΟΛΟΣ.

Ἀγαμέμνονός τε καὶ Κλυταιμνήστρας τέκνον,
ἄκουε καινῶν ἐξ ἐμοῦ κηρυγμάτων.

ΙΦΙΓΕΝΕΙΑ.

τί δ' ἔστι τοῦ παρόντος ἐκπλῆσσον λόγου;

ΒΟΥΚΟΛΟΣ.

ἥκουσιν εἰς γῆν, κυανέαν Συμπληγάδα
πλάτῃ φυγόντες, δίπτυχοι νεανίαι,
θεᾷ φίλον πρόσφαγμα καὶ θυτήριον
Ἀρτέμιδι. χέρνιβας δὲ καὶ κατάργματα
οὐκ ἂν φθάνοις ἂν εὐτρεπῆ ποιουμένη.

ΙΦΙΓΕΝΕΙΑ.

ποδαποί; τίνος γῆς ὄνομ' ἔχουσιν οἱ ξένοι;

ΒΟΥΚΟΛΟΣ.

Ἕλληνες· ἓν τοῦτ' οἶδα κοὐ περαιτέρω.

tion to the entrance of a new person; logically, to a new head or subject of discourse. — **ὅδε**: deictic, *cf.* vs. 268, 285, 456, 460, 724, 727, 1156, 1157, 1222.

238 f. Obs. the formal and important air of the address. For the part which the herdsman plays in the dramatic economy, see Introd. p. 30.

240. *What is it interrupts us in our colloquy?* — **λόγου**: gen. after ἐκ in composition. ὁ παρὼν λόγος "the present discourse," "our musings," which had been suddenly disturbed by the entrance of the messenger. See on λόγον v. 578.

241. **κυανέαν**: ornamental epithet, suiting anything that pertains to the 'dark blue ocean.' — **Συμπληγάδα**: the sing. of this word is comparatively rare, *cf.* vs. 746, 889 f., *ποντίαν Ξυμπληγάδα Andr.* 794.

242. **δίπτυχοι**: poetically for δύο, *cf.* vs. 474, 1289, 264 (διασούς), 456 (δίδυμοι). Apt phrases for the inseparable *pair*, the 'Damon and Phintias' of the legend.

243. **πρόσφαγμα καὶ θυτήριον**: couplet of synonymous words, *cf.* σφάγιον . . . καὶ θῦμα vs. 211 f., πῶς . . . τρόπῳ θ' ὁποίῳ vs. 256 f., χρὴ . . . καὶ νομίζεται v. 471, ἐπιστάμεσθα καὶ γιγνώσκομεν v. 491.

244 f. **χέρνιβας δὲ καὶ κατάργματα**: another couplet; the herdsman is full and running over. See on v. 40.

οὐκ ἂν φθάνοις κτλ.: *you cannot be too soon in getting ready.* See GMT. 894.

ΙΦΙΓΕΝΕΙΑ.

οὐδ' ὄνομ' ἀκούσας οἶσθα τῶν ξένων φράσαι;

ΒΟΥΚΟΛΟΣ.

Πυλάδης ἐκλήζεθ' ἄτερος πρὸς θατέρου.

ΙΦΙΓΕΝΕΙΑ.

τοῦ ξυζύγου δὲ τοῦ ξένου τί τοὔνομ' ἦν;

ΒΟΥΚΟΛΟΣ.

οὐδεὶς τόδ' οἶδεν· οὐ γὰρ εἰσηκούσαμεν.

ΙΦΙΓΕΝΕΙΑ.

πῶς δ' εἶδετ' αὐτοὺς καὶ τυχόντες εἵλετε;

ΒΟΥΚΟΛΟΣ.

ἄκραις ἐπὶ ῥηγμῖσιν ἀξένου πόρου.

ΙΦΙΓΕΝΕΙΑ.

καὶ τίς θαλάσσης βουκόλοις κοινωνία;

ΒΟΥΚΟΛΟΣ.

βοῦς ἤλθομεν νίψοντες ἐναλίᾳ δρόσῳ.

ΙΦΙΓΕΝΕΙΑ.

ἐκεῖσε δὴ 'πάνελθε, πῶς νιν εἵλετε
τρόπῳ θ' ὁποίῳ· τοῦτο γὰρ μαθεῖν θέλω.

248. **οὐδέ**: is due to ἓν τοῦτο κτλ. v. 247; ὄνομα in v. 246 is probably wrong. — **οἶσθα**: superfluous to the Eng. idiom. "Didn't you even hear one of their names to tell us?" — **φράσαι**: ὥστε φράσαι.

249. See v. 285. Iphigenia knows nothing of Pylades, see vs. 916–920. — **ἄτερος**: ὁ ἕτερος. — **θατέρου**: τοῦ ἑτέρου. — **πρός**: for ὑπό, as ἐξ v. 221, *cf.* vs. 365, 368, 692.

250. **τοῦ ξυζύγου τοῦ ξένου**: *of the stranger who was his mate.* The const. seems to be like ὁ ἀνὴρ ὁ ἀγαθός, treating ξένου as an adjective.

252. **τυχόντες εἵλετε**: much the same as ἑλόντες ἐτύχετε, *cf.* ἦν κυρῶν (*i.e.* ὧν ἐκύρει) Soph. *Phil.* 371, *ib.* 544.

253. **ἐπί**: a syllable may be long by position before initial ρ in the iamb. trim. *Cf.* σώματος μέγα ῥάκος | Aesch. *Pr.* 1023. — **ἀξένου πόρου**: the sea is a πόρος (*thoroughfare*) of ships, as Aeschylus calls the sky πόρον οἰωνῶν *Pr.* 281. *Cf.* v. 1388, Αἰγαῖον πόρον *Troad.* 82, Εὐξείνου πόρου *Andr.* 1262.

256. The herdsman had begun to tell his story at v. 253, but Iphigenia interrupted him with a new question. She now bids him resume his narra-

χρόνιοι γὰρ ἥκουσ' οἵδ' ἐπεὶ βωμὸς θεᾶς
Ἑλληνικαῖσιν ἐξεφοινίχθη ῥοαῖς.

ΒΟΥΚΟΛΟΣ.

ἐπεὶ τὸν εἰσρέοντα διὰ Συμπληγάδων
βοῦς ὑλοφορβοὺς πόντον εἰσεβάλλομεν,
ἦν τις διαρρὼξ κυμάτων πολλῷ σάλῳ
κοιλωπὸς ἀγμός, πορφυρευτικαὶ στέγαι.
ἐνταῦθα δισσοὺς εἶδέ τις νεανίας
βουφορβὸς ἡμῶν, κἀνεχώρησεν πάλιν
ἄκροισι δακτύλοισι πορθμεύων ἴχνος.
ἔλεξε δ'· οὐχ ὁρᾶτε; δαίμονές τινες
θάσσουσιν οἵδε. θεοσεβὴς δ' ἡμῶν τις ὢν
ἀνέσχε χεῖρε καὶ προσεύξατ' εἰσιδών·
ὦ ποντίας παῖ Λευκοθέας, νεῶν φύλαξ,
δέσποτα Παλαῖμον, ἵλεως ἡμῖν γενοῦ,

tive from the beginning. — **ἐπάνελθε**: for the aphaeresis, see G. 55, H. 83. — **νίν**: G. 395, H. 261 d a.

258 f. **χρόνιοι**: the familiar use of a pred. adj. instead of an adv., or a prep. with its case. See on v. 1284; G. 926, H. 619. — **ἐπεί**: equiv. in sense to *ἀφ' οὗ*, referring to *χρόνιοι*. The difficulty in translating this passage is chiefly owing to *ἥκουσι*, which is superfluous to the Eng. idiom, *cf.* v. 42. We should simply say, "it is a long time since the goddess had a sacrifice," or "it is a long time since any foreigners have come, as these have, to be sacrificed." The Greek manages to express both ideas at once.

261. **ὑλοφορβούς**: *cf. βοῦς ὑλοφάγοιο κρέας* Hes. *Works* 589. — **πόντον**: acc. after *εἰς* in comp. — **εἰσεβάλλομεν**: *had begun to drive in*; note the tense.

262 f. **ἦν**: instead of *ἐστί*, by assimilation to the time of the events narrated. — **διαρρώξ**: *ῥηγνύναι*. — **ἀγμός**: *ἀγνύναι*. — **πορφυρευτικαὶ στέγαι**: *a shelter for purple-fishers* (*πορφυρεῖς*, *πορφυρευταί*), while waiting for their nets to fill. The hunters of the valuable *murex* haunted the remotest coasts. The adj. here is used as in *Πέλοψ ὁ Ταντάλειος* v. 1, *εὐχαῖσιν δεσποσύνοις* v. 439.

266. **ἄκροισι δακτύλοισι**: *on tip-toe*. For *πορθμεύων ἴχνος*, *cf.* vs. 936, 1435.

268. **οἵδε**: *yonder*; see on v. 236.

270 f. **Λευκοθέας**: pronounced as trisyllable with synizesis, see G. 47, H. 78, and *cf.* vs. 190, 196, 207, 280, 299, 587, 780, etc. — *Cf.* 'By Leucothea's lovely hands, | And her son that rules the strands' Milton *Comus* 875. Leucothea and Palaemon were Ino and Melicertes, before they jumped

εἴτ' οὖν ἐπ' ἀκταῖς θάσσετον Διοσκόρω,
ἢ Νηρέως ἀγάλματ', ὃς τὸν εὐγενῆ
ἔτικτε πεντήκοντα Νηρῄδων χορόν.
ἄλλος δέ τις μάταιος, ἀνομίᾳ θρασύς,
ἐγέλασεν εὐχαῖς, ναυτίλους δ' ἐφθαρμένους
θάσσειν φάραγγ' ἔφασκε τοῦ νόμου φόβῳ,
κλύοντας ὡς θύοιμεν ἐνθάδε ξένους.
ἔδοξε δ' ἡμῶν εὖ λέγειν τοῖς πλείοσι,
θηρᾶν τε τῇ θεῷ σφάγια τἀπιχώρια.
κἀν τῷδε πέτραν ἄτερος λιπὼν ξένοιν
ἔστη κάρα τε διετίναξ' ἄνω κάτω

into the sea and became gods beneficent to mariners (*νεῶν φύλαξ*). Euripides wrote a tragedy *Ino*, which has been lost. The story is told by Ovid *Met.* iv. 416 ff.

272–274. **εἴτ' οὖν**: introduces the second hypothesis of the god-fearing herdsman, *ἤ* the third. His first conjecture is implied in the vocative form (*ὦ . . .* **Παλαῖμον** vs. 270 f.), instead of being correlated in const. with what follows it. *Or then if ye be the twin sons of Zeus who sit there at the shore, or two darlings of Nereus, etc.* The stately presence of the Greek youths is indirectly brought to view, *cf.* vs. 304 f., 336 ff., 459 ff., 474. Nereus' progeny, so far as known, were all daughters to be sure, but the stock was good. — **Διοσκόρω**: Castor and Pollux, fratres Helenae, lucida sidera Hor. *Carm.* i. 3. 2. — **ἀγάλματ'**: *ἀγάλματε.* — **εὐγενῆ**: *comely.*

275. *Another one of us, a scoffer unscrupulously bold.*

276 f. **ἐφθαρμένους**: *shipwrecked.* — **θάσσειν φάραγγα**: for the trans. use, see H. 712 b, and *cf. Ion* 91, quot. Introd. p. 42. So we say, 'sit a horse.'

279 f. **λέγειν**: is in the const. of indirect discourse, but *θηρᾶν* is not. For the latter inf., a new turn of meaning (*we resolved*) is given to the leading verb *ἔδοξε*.

281 ff. The herdsman describes an attack, witnessed by himself and his companions, of the frenzy with which Orestes was afflicted through the pursuit of the Furies. Aristotle *Poet.* xvii. remarks on the organic excellence of the motive here employed by the poet, in that the hero's madness, the result of his former tragic experiences, leads to his capture now. It is to be observed that in Euripides the Erinyes have from mythological become merely psychological beings. Their attack on Orestes is nothing but a delirium on his part; they are visible to no other eyes than his (vs. 291 f.). So in the *Orestes*, the raving youth upon his couch is admonished by his sister Electra that the gory visages and snaky locks, by which he is haunted, are but the delusion of a sickly brain (*ὁρᾷς γὰρ οὐδὲν ὧν δοκεῖς σάφ' εἰδέναι Or.* 259). This is very different from Aeschylus, whose *Eumenides* are 'materialized' to the satisfaction of all the senses. See Weil,

κἀνεστέναξεν ὠλένας τρέμων ἄκρας,
μανίαις ἀλαίνων, καὶ βοᾷ κυναγὸς ὥς·
Πυλάδη, δέδορκας τήνδε; τήνδε δ' οὐχ ὁρᾷς
Ἅιδου δράκαιναν, ὥς με βούλεται κτανεῖν
δειναῖς ἐχίδναις εἰς ἔμ' ἐστομωμένη;
ἢ δ' ἐκ χιτώνων πῦρ πνέουσα καὶ φόνον
πτεροῖς ἐρέσσει, μητέρ' ἀγκάλαις ἐμὴν
ἔχουσα, περὶ τὸν ὄχθον, ὡς ἐπεμβάλῃ.
οἴμοι, κτενεῖ με· ποῖ φύγω;—παρὴν δ' ὁρᾶν
οὐ ταῦτα μορφῆς σχήματ', ἀλλ' ἠλλάσσετο
φθογγάς τε μόσχων καὶ κυνῶν ὑλάγματα
χἃ φασ' Ἐρινῦς ἰέναι μυκήματα.
ἡμεῖς δὲ συσταλέντες ὡς θανούμενοι

Sept Tragédies d'Euripide (Notice sur *l'Oreste*).

283 f. **ὠλένας τρέμων ἄκρας**: *quivering to his finger-tips; i.e.* through his entire frame, *cf.* ἐξ ἄκρων σταθμῶν v. 49. — **κυναγὸς ὥς**: the simile suggests the sudden apparition of a wild beast, that calls forth a loud exclamation from the huntsman who first sees it.

285. From this verse and v. 321 we learn how the name of Pylades came to be so well remembered; see vs. 249, 493.

287. *Armed against me with a front of horrid snakes.* The word στόμα was applied to the edge of a sword, and to the front line of battle (acies).

288–290. **ἥ**: accented because used as a demonstrative, see H. 272 b. — **ἐκ χιτώνων**: generally thought to be corrupt. If the text is right, we have a picture of the Fury with head muffled, witch-like, in the folds of her garment. — **πτεροῖς ἐρέσσει**: *cf.* πτερύγων ἐρετμοῖσιν ἐρεσσόμενοι Aesch. *Ag.* 53, remigio alarum Verg. *Aen.* i. 301. The converse of this frequent metaphor occurs v. 1346 (printed after v. 1394), where the oarage of a ship is spoken of as its plumage. — **ὡς ἐπεμβάλῃ**: final clause. The matricide, in his delirium, thinks he sees the flying Fury threatening to hurl upon him the corpse of his mother.

291–294. *There were no such shapes to be seen, but he confounded the lowing of cattle and the barking of dogs with the cries which the Furies are said to utter.* The rustic is rationalistic, as every sort of person is apt to be in Euripides. — **μορφῆς σχήματα**: equiv. to μορφώματα, as σχῆμα is very often used in forming periphrases. *Cf.* μορφῆς σχῆμ' ἔχουσαν ἀγρίας *Ion* 992, σχῆμα δόμων (*i.e.* δῶμα) *Alc.* 911. — **ἠλλάσσετο**: subjective mid.; he was "exchanging" in his own mind, *i.e.* "confusing." — **χἃ φασι . . . μυκήματα**: καὶ τὰ μυκήματα ἃ φασι κτλ.

295. **συσταλέντες** κτλ.: *huddling together, as if each moment were to be our last.*

σιγῇ καθήμεθ'· ὃ δὲ χερὶ σπάσας ξίφος,
μόσχους ὀρούσας εἰς μέσας λέων ὅπως,
παίει σιδήρῳ, λαγόνας εἰς πλευράς θ' ἱείς,
δοκῶν Ἐρινῦς θεὰς ἀμύνεσθαι τάδε,
ὥσθ' αἱματηρὸν πέλαγος ἐξανθεῖν ἁλός.
κἀν τῷδε πᾶς τις, ὡς ὁρᾷ, βουφόρβια
πίπτοντα καὶ πορθούμεν', ἐξωπλίζετο,
κόχλους τε φυσῶν συλλέγων τ' ἐγχωρίους·
πρὸς εὐτραφεῖς γὰρ καὶ νεανίας ξένους
φαύλους μάχεσθαι βουκόλους ἡγούμεθα.
πολλοὶ δ' ἐπληρώθημεν ἐν μικρῷ χρόνῳ.
πίπτει δὲ μανίας πίτυλον ὁ ξένος μεθείς,
στάζων ἀφρῷ γένειον· ὡς δ' ἐσείδομεν
προύργου πεσόντα, πᾶς ἀνὴρ ἔσχεν πόνον
βάλλων ἀράσσων. ἄτερος δὲ τοῖν ξένοιν

297–299. **ὅπως**: *ὡς*. — **λαγόνας εἰς πλευράς τε**: the prep. governs both nouns. In poetry, a word common to two members of a phrase may be placed with the second only, *cf.* *ἡδὺς οὐδὲ μητρὶ δυσχερής* Soph. *El.* 929. — **ἱείς**: *sc.* *σιδηρόν*. — **δοκῶν**: *imagining*. — **Ἐρινῦς θεάς**: *cf.* *νεανίας ξένους* v. 304, *βουφορβὸς ἀνήρ* v. 462. The specific term is prefixed as an adj. to the generic. — **τάδε**: *thereby;* cognate accusative.

300. *So that the briny deep bloomed forth with gore.* For the metaphor, *cf.* *ὁρῶμεν ἀνθοῦν πέλαγος Αἰγαῖον νεκροῖς* Aesch. *Ag.* 659. — **αἱματηρόν**: pred. adj. — **πέλαγος ἁλός**: the periphrasis is of common occurrence, *cf.* *ἁλὸς ἐν πελάγεσσι* Hom. *ε* 335, *ἅλιον πέλαγος* *Andr.* 1012.

301 ff. The herdsmen very naturally recover their wits the moment an attack is made on their cattle.

303. **κόχλους**: *conch-shells;* the primitive trumpet for maritime tribes, old Triton's 'wreathèd horn.' *Cf.* caeruleum Tritona vocat, conchaeque sonanti | inspirare iubet Ovid *Met.* i. 333, followed by a description of the shell.

305. *We deemed herdsmen poor hands at fighting.*

306. **πολλοὶ δ' ἐπληρώθημεν**: *and right well did our ranks fill.* **πολλοί** is predicative.

307. **πίτυλον**: *fit*, (*πίτνειν*, *πετ-*), commonly *plash* of oars. Figuratively employed in various ways; of madness, as here, *μαινομένῳ πιτύλῳ πλαγχθείς* *Herc. Fur.* 1189.

308 f. **ἐσείδομεν . . . πεσόντα**: *saw him fall.* Contemporaneous aor. participle, *cf.* v. 329; differently the pres. *ὁρᾷ πίπτοντα* (*falling*) v. 302. — **ἔσχεν πόνον**: *fell to work;* note the tense.

ἀφρόν τ' ἀπέψη σώματός τ' ἐτημέλει
πέπλων τε προυκάλυπτεν εὐπήνους ὑφάς,
καραδοκῶν μὲν τἀπιόντα τραύματα,
φίλον δὲ θεραπείαισιν ἄνδρ' εὐεργετῶν.
ἔμφρων δ' ἀνάξας ὁ ξένος πεσήματος
ἔγνω κλύδωνα πολεμίων προσκείμενον
καὶ τὴν παροῦσαν συμφορὰν αὐτοῖν πέλας,
ᾤμωξέ θ'· ἡμεῖς δ' οὐκ ἀνίεμεν πέτροις
βάλλοντες, ἄλλος ἄλλοθεν προσκείμενοι.
οὖ δὴ τὸ δεινὸν παρακέλευσμ' ἠκούσαμεν·
Πυλάδη, θανούμεθ', ἀλλ' ὅπως θανούμεθα
κάλλιστ'· ἔπου μοι, φάσγανον σπάσας χερί.
ὡς δ' εἴδομεν δίπαλτα πολεμίων ξίφη,
φυγῇ λεπαίας ἐξεπίμπλαμεν νάπας.
ἀλλ', εἰ φύγοι τις, ἄτεροι προσκείμενοι
ἔβαλλον αὐτούς· εἰ δὲ τούσδ' ὠσαίατο,
αὖθις τὸ νῦν ὑπεῖκον ἤρασσον πέτροις.

310. **βάλλων ἀράσσων**: the lively effect of such asyndeton at the beginning of the verse, generally of synonymous words with assonance of endings, is much liked in the iambic trimeter; *cf.* *βοῶν στενάζων* Soph. *Phil.* 11, *χωρεῖ κονίει* Aesch. *Sept.* 60.

311 f. The imperfect, the proper tense of description, reappears.

312. In the same way Aphrodite shields Aeneas, *πρόσθε δέ οἱ πέπλοιο φαεινοῦ πτύγμ' ἐκάλυψεν* Hom. E 315. — **πέπλων εὐπήνους ὑφάς**: poetic amplification of *πέπλον* or *πέπλους*, *cf.* vs. 1464 f. The periphrasis in the Homeric line quoted is similar.

313. **καραδοκῶν**: *dodging.*

315. **ἔμφρων**: pred.; we should use another participle, "coming to his senses and springing up from where he lay." — **πεσήματος**: *πίπτει* v. 307. In prose a preposition would have been expressed with this genitive.

320. **οὖ δή**: an initial rel. is always forcible in Greek. — **τό**: the article shows what an impression the shout had made on the mind of the narrator; *cf.* vs. 924, 1366. — *Then it was we heard that terrible cheer.*

321. **ὅπως θανούμεθα**: elliptical, and equiv. to an exhortation, see G. 1352, H. 886.

323. **δίπαλτα**: *wielded by the pair*, by the *δίπτυχοι νεανίαι*. *Cf.* *δικρότοισι* v. 407, of oar-strokes on both sides of the vessel.

324. **ἐξεπίμπλαμεν**: see on v. 804.

325–327. **ὠσαίατο**: takes its subject from *αὐτούς*. — **τούσδε**: the same persons as *ἄτεροι*. — **τὸ νῦν ὑπεῖκον**: *the*

ἀλλ᾽ ἦν ἄπιστον· μυρίων γὰρ ἐκ χερῶν
οὐδεὶς τὰ τῆς θεοῦ θύματ᾽ ηὐτύχει βαλών.
μόλις δέ νιν τόλμῃ μὲν οὐ χειρούμεθα,
κύκλῳ δὲ περιβαλόντες ἐξεκλέψαμεν
πέτροισι χειρῶν φάσγαν᾽· εἰς δὲ γῆν γόνυ
καμάτῳ καθεῖσαν. πρὸς δ᾽ ἄνακτα τῆσδε γῆς
κομίζομέν νιν. (ὃ δ᾽ ἐσιδὼν ὅσον τάχος
ἐς χέρνιβάς τε καὶ σφαγεῖ᾽ ἔπεμπέ σοι.)
εὔχου δὲ τοιάδ᾽, ὦ νεᾶνί, σοι ξένων
σφάγια παρεῖναι· κἂν ἀναλίσκῃς ξένους
τοιούσδε, τὸν σὸν Ἕλλας ἀποτίσει φόνον
δίκας τίνουσα τῆς ἐν Αὐλίδι σφαγῆς.

party which but now had given way, i.e. those indicated in εἰ φύγοι τις. νῦν like νῦν δή in prose. — **ἤρασσον**: pl. adapted to the sense, not to the grammatical form of its subj.; G. 900, H. 609.

328 f. **ἄπιστον ἦν**: namely, what follows, introduced by γάρ. which word should be omitted in translating. The Taurian treats the ill-success in stoning as a miraculous interposition by the goddess, to protect her victims from blemish. — **ηὐτύχει βαλών**: *was so lucky as to hit;* see on vs. 308 f. Usually both verb and participle are in the same tense, but not always.

330–332. The parataxis cannot be preserved in English; *cf.* vs. 116 f. — *At length, although to be sure* (μέν) *we could not get the better of them by any prowess, yet* (δέ) *we did, etc.* — **ἐξεκλέψαμεν**: the *trick* of filching the swords out of their hands by stoning is opposed to τόλμῃ.

334 f. **κομίζομεν**: hist. pres. — **ὅσον τάχος**: ὡς τάχιστα, const. with what follows. — **χέρνιβάς τε καὶ σφαγεῖα**: couplet, see on vs. 243 f. — **ἔπεμπε**: *ordered them to be conducted;* a true imperfect. ἔπεμψε would have been said, if the command had been executed and the captives actually brought to the altar.

336 ff. **τοιάδε, τοιούσδε**: emphatic, and more significant than the speaker is aware. Iphigenia may well pray that victims like Orestes and Pylades (her kinsmen and deliverers) be thrown into her hands; the herdsman, however, only means to say that in the loss of such noble specimens of manhood, Hellas will make ample amends to Iphigenia for the wrong done to her by her countrymen. — The Taurian attributes a sentiment of vindictiveness to the priestess; *cf.* vs. 1418 f. Euripides' Iphigenia is in fact not entirely above such a feeling, at least so far as the unfortunate Helen and Menelaus are concerned; see vs. 354 ff. — **ἀναλίσκῃς**: *despatch.*

ΧΟΡΟΣ.

θαυμάστ' ἔλεξας τὸν φανένθ', ὅστις ποτὲ
Ἕλληνος ἐκ γῆς πόντον ἦλθεν ἄξενον.

ΙΦΙΓΕΝΕΙΑ.

εἶεν. σὺ μὲν κόμιζε τοὺς ξένους μολών,
τὰ δ' ἐνθάδ' ἡμεῖς οἷα φροντιούμεθα.
ὦ καρδία τάλαινα, πρὶν μὲν εἰς ξένους
γαληνὸς ἦσθα καὶ φιλοικτίρμων ἀεί,
εἰς θοὐμόφυλον ἀναμετρουμένη δάκρυ,
Ἕλληνας ἄνδρας ἡνίκ' εἰς χέρας λάβοις.
νῦν δ' ἐξ ὀνείρων οἷσιν ἠγριώμεθα,
δοκοῦσ' Ὀρέστην μηκέθ' ἥλιον βλέπειν,
δύσνουν με λήψεσθ', οἵτινές ποθ' ἥκετε.
καὶ τοῦτ' ἄρ' ἦν ἀληθές, ᾐσθόμην, φίλαι·

340 f. At the end of any long *ῥῆσις* in tragedy there is regularly a distich of the coryphaeus, to prevent abruptness of transition, *cf.* vs. 987 f., 1420 f. — **τὸν φανέντα**: sing., because the account of the strange behavior of *Orestes*, in his madness, has particularly struck the chorus. — **ὅστις ποτὲ ἦλθεν**: *whoever he may be that has come*; *cf.* **οἵτινές ποθ' ἥκετε** v. 350, *ὅτις εἶ ποτ'*, *ὦ γύναι* v. 485, *ὅστις ποτ' εἶ* v. 628; 'Wer sie auch immer sei,' 'Wer du auch seist' (Goethe). Exclamations of this sort are artistically calculated to emphasize the irony of the situation, since they bring to clearer view than ever the speaker's ignorance of important truths known to the spectator. At the same time, they are dramatically natural, being prompted by a growing interest and quickened curiosity.

342 f. Said to the herdsman, who withdraws as bidden. — **οἷα**: *sc.* *ἔσται*, if the text is right.

344 ff. Iphigenia is alone with the chorus. For her reflections here, see on vs. 55 ff.

344–346. **ὦ καρδία τάλαινα**: self-apostrophizing; *cf.* v. 881, *τέτλαθι δή, κραδίη* Hom. *υ* 18, also the passage quoted from Aeschylus, on v. 62. — **γαληνός**: the sympathetic, compassionate heart is likened to the calm, unruffled surface of the waters. — **θοὐμόφυλον**: *τὸ ὁμόφυλον*, abstract for concrete, expanded in the foll. line; *cf.* *ἀμαθίαν* v. 386.

348 f. **ἠγριώμεθα, δοκοῦσα**: *cf.* *ἥκομεν . . . σπεύδουσα* vs. 578 f., *ὃν κατώμοσ' ἐμπεδώσομεν* v. 790, *ἀπαλλάξαιμεν ἂν | σώσαιμί τε* vs. 994 f. The sing. and pl. of the first person are interchanged with great freedom in tragedy.

351. *This is a true saying after all, as I have come to perceive, dear friends.*

οἱ δυστυχεῖς γὰρ τοῖσιν εὐτυχεστέροις
αὐτοὶ κακῶς πράξαντες οὐ φρονοῦσιν εὖ.
ἀλλ' οὔτε πνεῦμα Διόθεν ἦλθε πώποτε,
οὐ πορθμίς, ἥτις διὰ πέτρας Συμπληγάδας
Ἑλένην ἀπήγαγ' ἐνθάδ', ἥ μ' ἀπώλεσεν,
Μενέλεών θ', ἵν' αὐτοὺς ἀντετιμωρησάμην,
τὴν ἐνθάδ' Αὐλιν ἀντιθεῖσα τῆς ἐκεῖ,
οὗ μ' ὥστε μόσχον Δαναΐδαι χειρούμενοι
ἔσφαζον, ἱερεὺς δ' ἦν ὁ γεννήσας πατήρ.
οἴμοι (κακῶν γὰρ τῶν τότ' οὐκ ἀμνημονῶ),
ὅσας γενείου χεῖρας ἐξηκόντισα
γονάτων τε τοῦ τεκόντος ἐξαρτωμένη,
λέγουσα τοιάδ' · ὦ πάτερ, νυμφεύομαι

— **ἦν**: the impf. with ἄρα, to express a truth tardily recognized; *cf.* vs. 369, 1310, GMT. 39. — **ᾐσθόμην**: an aor. strictly referring to the moment immediately previous to the time of speaking, usually represented by the pres. in English. This is a very common idiom in dramatic language; see GMT. 60, H. 842.

352 f. **γάρ**: *namely*. — The text and the exact interpretation of these two lines are uncertain. In general, the maxim touches the jealousy excited by superior good fortune and the consequent gratification felt in witnessing its reversal.

354 f. **ἀλλά**: *yet;* elliptical. "Such a feeling would be reasonable enough," reflects Iphigenia, "if the victims thrown into my hands were really my enemies. *But, etc.*" — **οὔτε πνεῦμα, οὐ πορθμίς**: *not a breeze, no bark* (ἥ τις). For the negative particles here, *cf.* τὲ οὐκ . . . οὐ vs. 373 f., οὔτε . . . καί vs. 591 f., μήτε . . . τε vs. 1017 f., οὐ . . . οὐ vs. 173 f.

355–357. **ἥτις ἀπήγαγε**: assimilated in time to ἦλθεν, but in sense nearly equiv. to ὥστε ἀπαγαγεῖν, see GMT. 575. The verb itself is suggestive of Athenian legal language, ἐπὶ θανάτῳ ἀπαγαγεῖν. — **ἥ μ' ἀπώλεσεν**: see on v. 8. — **Μενέλεων**: forms an anapaest, see on v. 270. — **ἵνα** κτλ.: for a past tense of the indicative in a final clause, G. 1371, H. 884.

359 f. **οὗ**: the rel. links the description of the scene to the phrase of which it is an expansion (τῆς ἐκεῖ), with force and without abruptness; see on vs. 320, 1366. — **ὥστε μόσχον**: δίκαν χιμαίρας Aesch. *Ag.* 232, see p. 10. — **Δαναΐδαι**: ductores Danaum delecti Lucr. i. 86, see p. 11. — **ἔσφαζον**: note the tense. — **ὁ γεννήσας πατήρ**: see on v. 499.

361–363. *Ah me! I cannot forget the horrors of that hour — how oft did I fling my arms wildly forth, to touch his cheek, and to the knees of my parent clinging!* — **ὅσας χεῖρας**: ὁσάκις τὼ χεῖρε. — **γενείου**: gen. of the part aimed at.

365 νυμφεύματ' αἰσχρὰ πρὸς σέθεν· μητὴρ δ' ἐμὲ
σέθεν κατακτείνοντος Ἀργεῖαί τε νῦν
ὑμνοῦσιν ὑμεναίοισιν, αὐλεῖται δὲ πᾶν
μέλαθρον· ἡμεῖς δ' ὀλλύμεσθα πρὸς σέθεν.
Ἄιδης Ἀχιλλεὺς ἦν ἄρ', οὐχ ὁ Πηλέως,
370 ὅν μοι προτείνας πόσιν ἐν ἁρμάτων ὄχοις
εἰς αἱματηρὸν γάμον ἐπόρθμευσας δόλῳ. —
ἐγὼ δὲ λεπτῶν ὄμμα διὰ καλυμμάτων
ἔχουσ', ἀδελφόν τ' οὐκ ἀνειλόμην χεροῖν,
ὃς νῦν ὄλωλεν, οὐ κασιγνήτῃ στόμα
375 συνῆψ' ὑπ' αἰδοῦς, ὡς ἰοῦσ' εἰς Πηλέως

364–371. Observe the repetitions and alliterations in this passage of contrasts.

366–368. *Cf.* Pacuvius' imitation: hymenaeúm fremunt | aequáles, aula résonit crepitu músico (*Dulorestes* Frag. i.). — **νῦν**: *at this moment;* emphatic by its position at the end of the verse. — **αὐλεῖται**: *rings with flutes;* passive in Greek; see H. 819, and *cf.* *θυηπολεῖται δ' ἄστυ μάντεων ὕπο Heracl.* 401.

369–371. *Hades, it seems, not the son of Peleus, was the Achilles whom thou didst hold out to me as husband, and, with chariots, to nuptials of murder didst transport me treacherously.* The ironical fancy, 'bride of Death,' is familiar; *cf.* *Ἄιδης νιν ὡς ἔοικε νυμφεύσει τάχα Iph. Aul.* 461, *οὔτ' ἐπινύμφειός πώ μέ τις ὕμνος ὕμνησεν, ἀλλ' Ἀχέροντι νυμφεύσω* Soph. *Ant.* 815. — **ἐν ἁρμάτων ὄχοις**: *cf.* *ἵπποισιν ἐν δίφροισι* v. 214. In both passages the reminiscence is prompted by the contrast between the show and the reality. For the periphrasis *ἁρμάτων ὄχοι*, *cf.* *μορφῆς σχήματα* v. 292, *πέλαγος ἁλός* v. 300, *πέπλων ὑφάς* v. 312.

372–379. The words addressed to the father are at an end. Iphigenia remembers the hour of her parting from the family at Argos. The passage is very Euripidean and very modern, and it is beautifully expressed.

372–375. **ἐγὼ δὲ** *κτλ.*: the reminiscence here is suggested by the antithesis of *ἐπόρθμευσας δόλῳ*. "Such was my father's cruel deceit, *but I* all unsuspecting, *etc.*" — **λεπτῶν . . . ἔχουσα**: *looking through the gauzy veil; i.e.* not drawing it aside, so as to fondle the infant Orestes, and kiss her sister Electra, but retaining it before her face to hide her blushes (*ὑπ' αἰδοῦς*). Iphigenia comes from her apartments, to start on her journey, wearing the bridal veil; *cf.* *οὐκέτ' ἐκ καλυμμάτων | ἔσται δεδορκὼς νεογάμου νύμφης δίκην* Aesch. *Ag.* 1178. — **ὄμμα ἔχουσα**: equiv. to *βλέπουσα*, and like the Eng. 'keep' an eye. — **ἀδελφὸν** *κτλ.*: see vs. 231 ff. — **τέ οὐκ**: instead of *οὔτε*, in order to leave *ἀδελφόν* at the beginning of the clause, and likewise to join the *simple* neg. particle directly to the verb, for the sake of emphasis. Similarly, *οὐ* in v. 374 is more forcible

μέλαθρα· πολλὰ δ' ἀπεθέμην ἀσπάσματα
εἰσαῦθις, ὡς ἥξουσ' ἐς Ἄργος αὖ πάλιν.
ὦ τλῆμον, εἰ τέθνηκας, ἐξ οἵων καλῶν
ἔρρεις, Ὀρέστα, καὶ πατρὸς ζηλωμάτων.
τὰ τῆς θεοῦ δὲ μέμφομαι σοφίσματα,
ἥτις βροτῶν μὲν ἦν τις ἅψηται φόνου,
ἢ καὶ λοχείας ἢ νεκροῦ θίγῃ χεροῖν,
βωμῶν ἀπείργει, μυσαρὸν ὡς ἡγουμένη,
αὐτὴ δὲ θυσίαις ἥδεται βροτοκτόνοις.
οὐκ ἔσθ' ὅπως ἂν ἔτεκεν ἡ Διὸς δάμαρ
Λητὼ τοσαύτην ἀμαθίαν. ἐγὼ μὲν οὖν
τὰ Ταντάλου θεοῖσιν ἑστιάματα

than *οὔτε* would have been; *cf.* v. 355. — **κασιγνήτῃ**: see vs. 912 ff. — **ὑπ' αἰδοῦς**: construe with all that precedes in the sentence.

376 f. **πολλὰ δὲ** κτλ.: *but many fond caresses I laid up for by-and-by, thinking that I should come to Argos yet again.* — **ὡς ἥξουσα**: like *ὡς ἰοῦσα* v. 375. *ὡς* brings to view the deception that was put upon her. Note the sigmatism in these lines, and see on v. 765.

378 f. The apostrophe follows naturally upon the thought *ἐς Ἄργος αὖ πάλιν*, and recalls the speaker once more to her present situation, and to her wonted attitude of humane sentiment, and loathing for an unworthy office. — **ἐξ οἵων . . . ζηλωμάτων**: *from what splendor and envied state of our father, Orestes, art thou gone!* Iphigenia is ignorant of the fate of Agamemnon; see v. 549. — **πατρός**: const. with both substantives; see on v. 298.

380. **σοφίσματα**: *i.e.* inconsistency, explained by vs. 381–384, and designated as *ἀμαθία* v. 386.

381 f. **ἥτις**: *a deity who.* For the indef. rel. characterizing a def. antecedent, see H. 699 a. — **βροτῶν μέν**: "where *mortals* are concerned;" note the strength of the antithesis with *αὐτὴ δέ* v. 384. — **ἢ καί**: *or even.*

383. **ὡς**: there is a touch of sarcasm in the particle: "the goddess would have us believe that she deems such a person polluted."

385 f. **οὐκ . . . ἀμαθίαν**: *it is impossible that Leto, the spouse of Zeus, should have given birth to a being of such unwisdom.*

386–388. Iphigenia takes the story of Tantalus' banquet to the gods, and the boiling of his child Pelops, as her illustration of the shocking and incredible in theology, because it is a part of the family history. Pindar *Ol.* i. 82 rejects the same tale as unworthy of belief, saying *ἐμοὶ δ' ἄπορα γαστρίμαργον μακάρων τιν' εἰπεῖν*: *cf.* v. 391. — **ἐγὼ μὲν οὖν**: *nay, for my part, I.* While *μέν* enforces the pers. pron., as often, it also belongs to the clause, and serves with *δέ* (v. 389) to offset the two parallel examples — the preparatory one, *τὰ Ταντάλου* κτλ., and the present illustration in the

ἄπιστα κρίνω, παιδὸς ἡσθῆναι βορᾷ,
τοὺς δ' ἐνθάδ', αὐτοὺς ὄντας ἀνθρωποκτόνους,
εἰς τὴν θεὸν τὸ φαῦλον ἀναφέρειν δοκῶ·
οὐδένα γὰρ οἶμαι δαιμόνων εἶναι κακόν.

ΧΟΡΟΣ.

κυάνεαι κυάνεαι σύνοδοι θαλάσσας, στροφὴ α'
ἵν' οἶστρος ὁ ποτώμενος Ἀργόθεν
ἄξενον ἐπ' οἶδμα διεπέρασε πόρτιν
Ἀσιητίδα γαῖαν Εὐρώπας διαμείψας.
τίνες ποτ' ἄρα τὸν εὔυδρον δονακόχλοα

case of the Taurians. — **θεοῖσιν ἑστιάματα**: dat. with noun, instead of an obj. gen.; see H. 765 a. — **ἡσθῆναι**: takes its subject from *θεοῖσιν*.

389 ff. **τὸ φαῦλον ἀναφέρειν**: *attribute their vileness*. The reflection here comes very near the truth of perceiving that the Taurian and Grecian goddesses are not identical, or, in other words, that supernatural beings are gifted with purely subjective attributes. There is nothing like the study of comparative mythology to clear away superstition.

IV. First Stasimon, vs. 392–455.

Choral ode with dance, while the priestess remains upon the scene busying herself at the altar. The burden of the song is a wondering inquiry from what part of Hellas the victims have come (**first strophe**), and what may have been the purpose of their journey (**first antistrophe**); a glance in fancy at the strange and venturesome voyage (**second strophe**), and regretful personal reflections stirred by the event (**second antistrophe**). For the metre, see Introd. p. 47.

(First Strophe.)

393. By the "Dark blue straits of the sea," the Thracian Bosphorus is meant, here apostrophized as the pass from Europe to Asia, and poetically distinguished by an allusion to the legend of Io.

394 ff. Transformed into a heifer (*πόρτις*), and stung by a pursuing gadfly (*οἶστρος*), Io started on her wanderings from her home in Argos, and the Strait owed its name to her crossing, according to a popular etymology. *Cf.* ἔσται δὲ θνητοῖς εἰσαεὶ λόγος μέγας | τῆς σῆς πορείας, Βόσπορος δ' ἐπώνυμος | κεκλήσεται. λιποῦσα δ' Εὐρώπης πέδον, | ἤπειρον ἥξεις Ἀσιάδα. Aesch. *Pr.* 732.

395. **διεπέρασε πόρτιν**: the verb is transitive, and the phrase suggestive of the word Βόσπορος (*cf.* Ox-ford).

396. The const. is different from v. 135, and like saepe Lucretilem | mutat Lyaeo Faunus Hor. *Carm.* i. 17.

399–401. **τὸν εὔυδρον δονακόχλοα**

λιπόντες Εὐρώταν
ἢ ῥεύματα σεμνὰ Δίρκας
ἔβασαν ἔβασαν ἄμεικτον αἶαν, ἔνθα κούρᾳ
Δίᾳ τέγγει
βωμοὺς καὶ περικίονας ναοὺς αἷμα βρότειον;

ἀντιστροφὴ α'.

ἢ ῥοθίοις εἰλατίνας δικρότοισι κώπας
ἔπλευσαν ἐπὶ πόντια κύματα
νάιον ὄχημα λινοπόροισί τ' αὔραις
φιλόπλουτον ἅμιλλαν αὔξοντες μελάθροισιν;

Εὐρώταν: *cf.* τὸν ὑδρόεντα δόνακι χλωρὸν Εὐρώταν *Hel.* 349. — **ῥεύματα σεμνὰ** (*revered*) **Δίρκας**: *cf.* ἢ Πειρήνας ὑδρευσομένα | πρόπολος σεμνῶν ὑδάτων ἔσομαι *Troad.* 205. — The Eurotas and Dirce respectively designate Sparta and Thebes, as often in poetry the celebrated stream or fount is named instead of the city itself ('Pirene' for 'Corinth' in the above quotation from the *Troades*).

402 ff. **ἔβασαν ἔβασαν**: this sort of repetition became a mannerism with Euripides, *cf.* vs. 138, 152, 392, 864, 893: ridiculed Ar. *Ran.* 1352 ff. (see the quotation on vs. 843 f.). — **ἄμεικτον αἶαν**: *the unapproachable land*, the same thought as ἄξενον εἶδμα (*inhospitable billow*); *cf.* φεύγειν ἄμικτον ἀνδρα (Polyphemus) *Cycl.* 429. — **κούρᾳ Δίᾳ**: *in honor of the Heavenly Maid*, *i.e.* the daughter of Zeus, Artemis. — Notice the quantities in the adj. Δῖος and the noun Διός, Δία. — **περικίονας ναούς**: *cf.* εὐστύλων ναῶν v. 128, ἀμφικίονας ναούς Soph. *Ant.* 285, and observe the poetic plural (*pluralis maiestatis*).

(First Antistrophe.)

407–411. **ἢ . . . μελάθροισιν**: the gist of the question lies in the closing words (**φιλόπλουτον** κτλ.); all the rest is graphic and introductory. The Greek order is natural and effective, but can hardly be preserved in English. — *Was it to heap up fondly-vying riches for their homes, that they, with double-plashing stroke of oars of fir, and canvas-wafting breezes, sailed their ocean-car over the waves of the deep?* — **ῥοθίοις**: ῥόθιον "plash," "ripple"; *cf.* vs. 425, 1133, 1387. — **δικρότοισι**: κροτεῖν. See on δίπαλτα v. 323. — **νάιον ὄχημα**: periphrasis for ναῦν *cf.* ναυτίλων ὀχήματα Aesch. *Pr.* 468. — **φιλόπλουτον ἅμιλλαν** κτλ.: poetic phrasing, perfectly intelligible, though not amenable to the ordinary processes of translation. Logically, it is the ἁμιλλώμενοι themselves who are φιλόπλουτοι, but here the epith. is transferred to the emulation which they exhibit. Similarly the emulation, instead of the wealth, is said to be increased. For illustrations of this kind of language, see all the great poets, ancient and modern. — **αὔξοντες**: "trying to increase"; thus even the pres. participle may express purpose, see H. 969 c; *cf.* v. 1440.

φίλα γὰρ ἐλπὶς ἐγένετ' ἐπὶ πήμασι βροτῶν
ἄπληστος ἀνθρώποις,
ὄλβου βάρος οἳ φέρονται
πλάνητες ἐπ' οἶδμα πόλεις τε βαρβάρους περῶντες
κενᾷ δόξᾳ.
γνώμα δ' οἷς μὲν ἄκαιρος ὄλβου, τοῖς δ' εἰς μέσον ἥκει.

πῶς πέτρας τὰς συνδρομάδας, στροφὴ β.
πῶς Φινεΐδας ἀύπνους
ἀκτὰς ἐπέρασαν παρ' ἅλιον αἰγιαλὸν

414 f. φίλᾱ: *fond;* adapted to φιλόπλουτον. — **ἐγένετ' ἐπὶ πήμασι:** *results in troubles; cf.* 'come to grief.' The aor. is gnomic; G. 1292, H. 840. — **ἄπληστος ἀνθρώποις:** *insatiate as it is in man.* Dat. of reference; G. 1172, H. 771. Both ἀνθρώποις and βροτῶν are meant to emphasize the general (universal) character of the statement.

416. ὄλβου βάρος: for the position before the relative, *cf.* vs. 72, 213. — **φέρονται:** *seek to win.* Obs. the mid., and the pres. of attempted action.

417 f. *As wanderers over the sea, and crossing to foreign states, with expectation vain.* — **πλάνητες:** adj. with the force of a participle. — **κενᾷ:** κενῇ. κενός Ionic for κενός, as ξεῖνος for ξένος.

419 f. γνώμα κτλ.: *some men have thoughts untimely as to wealth, to others they moderately come.* — The strophe ends with a sententious eulogy of moderation in the quest of gain. — **ἄκαιρος:** here with a meaning similar to ἄπληστος v. 415, as the antitheton εἰς μέσον shows. — **εἰς μέσον ἥκει:** equiv. to μέσως (μετρίως) ἔχει. For the impers. use of ἥκειν, *cf.* καλῶς μὲν αὐτοῖς κατθανεῖν ἦκον (acc. absolute) βίου *Alc.* 291; very common in Hdt., *e.g.* τῆς πόλιος εὖ ἡκούσης i. 30. — **οἷς μὲν . . . τοῖς δέ:** equiv. to τοῖς μὲν . . . τοῖς δέ: a rare use of the rel.; see H. 654 d. An example occurs in the celebrated epigram of Phocylides on the people of Leros: καὶ τόδε Φωκυλίδεω. Λέριοι κακοί· οὐχ ὗ μέν, ὗς δ' οὔ· | πάντες πλὴν Προκλέους· καὶ Προκλέης Λέριος. ('All, save only Hermann — and Hermann's a German.')

(Second Strophe.)

421–423. πῶς . . . ἐπέρασαν: as they entered the Euxine, the adventurers had to run the gauntlet, first of the Symplegades and then of the stormy shores of Salmydessus, the realm of King Phineus; *cf.* παρὰ δὲ κυανέων σπιλάδων διδύμας ἁλὸς | ἀκταὶ Βοσπορίαι ἴδ' ὁ Θρηκῶν ἄξενος | Σαλμυδησσός Soph. *Ant.* 966. — **ἀύπνους:** the restless waters of this region were in bad repute with mariners; hence Aeschylus calls the coast 'stepmother of ships,' τραχεῖα πόντου Σαλμυδησσία γνάθος, | ἐχθρόξενος ναύταισι, μητρυιὰ νεῶν *Pr.* 726; *cf.* visam gementis litora Bospori Hor. *Carm.* ii. 20. 14, insanientem . . . Bosporum *ib.* iii. 4. 30.

424 f. παρ' ἅλιον . . . δραμόντες:

ἐπ' Ἀμφιτρίτας ῥοθίῳ δραμόντες,
ὅπου πεντήκοντα κορᾶν
Νηρῄδων ποσὶ χοροὶ
μέλπουσιν ἐγκυκλίοις,
ἐν πλησιστίοισι πνοαῖς,
συριζόντων κατὰ πρύμναν
εὐναίων πηδαλίων
αὔραισιν νοτίαις
ἢ πνεύμασι Ζεφύρου,
τὰν πολυόρνιθον ἐπ' αἶαν,
λευκὰν ἀκτάν, Ἀχιλῆος
δρόμους καλλισταδίους, ἄξεινον κατὰ πόντον;

by the sea-beach coursing, on Amphitrite's rippling tide. — The Greek navigator hugged the shore. — Amphitrite (for the etym. *cf.* 'Triton') is the female personification of the great deep; *cf.* ἐν πέλαγει μετὰ κύμασιν Ἀμφιτρίτης Hom. γ 91.

426–429. **ποσὶν ἐγκυκλίοις**: *to the tread of circling feet; i.e.* in κύκλιοι χοροί, 'ring-around' dances, ever popular with the mermaidens. *Cf.* παρά τε λευκοφαῆ ψάμαθον | εἱλισσόμεναι κύκλια | πεντήκοντα κόραι | Νηρέως γάμους ἐχόρευσαν *Iph. Aul.* 1054. — **μέλπουσιν**: implies dancing, together with the singing; *cf.* μετὰ μελπομένησιν ἐν χορῷ Hom. Π 182, νύμφαι ὀρεστιάδες λιγύμολποι | φοιτῶσαι πύκα ποσσὶν ἐπὶ κρήνῃ μελανύδρῳ | μέλπονται *Hom. Hy.* xix. 19.

430. *Cf.* λινοπόροισί τ' αὔραις v. 410. — **ἐν**: *'mid.*

431–434. *Whilst the well-shipped rudder creaks abaft, by stress of breezes from the south, or breathings of Zephyrus.* SSW. winds were about what was needed for the main course. — **εὐναίων**: adjective, probably to indicate the 'sockets' (εὐναί) in which the steering-oars (πηδάλια) rested.

435 ff. *Leucê*, now Phidonisi or 'Snake Island,' an uninhabited islet near the mouth of the Danube, frequented by sea-birds, was known as the Isle of Achilles, or Race-course of Achilles, although according to some accounts the δρόμοι Ἀχιλλέως lay on the mainland. It contained a shrine of the hero, and was haunted by his ghost. *Cf.* Αἴας Σαλαμῖν' ἔχει πατρῴαν· | ἐν δ' Εὐξείνῳ πελάγει φαεννὰν Ἀχιλεὺς νᾶσον Pind. *Nem.* iv. 79, τὸν φίλτατόν σοι παῖδ' ἐμοί τ' Ἀχιλλέα | ὕψει δόμους ναίοντα νησιωτικοὺς | Λευκὴν κατ' ἀκτὴν ἐντὸς Εὐξείνου πόρου *Androm.* 1260. — **ἐπ' αἶαν**: const. with ἐπέρασαν v. 424. — The style of this strophe, one long sentence, with shifting and suspended rhetorical structure, and an ending suggestive of vague distance (ἄξεινον κατὰ πόντον), is happily suited to the subject-matter.

εἴθ' εὐχαῖσιν δεσποσύνοις ἀντιστροφὴ β'
Λήδας Ἑλένα φίλα παῖς
ἐλθοῦσα τύχοι τὰν Τρῳάδα λιποῦσα πόλιν,
ἵν' ἀμφὶ χαίτᾳ δρόσον αἱματηρὰν
εἰλιχθεῖσα λαιμοτόμῳ
δεσποίνας χερὶ θάνοι
ποινὰς δοῦσ' ἀντιπάλους.
ἥδιστ' ἂν τήνδ' ἀγγελίαν
δεξαίμεσθ', Ἑλλάδος ἐκ γᾶς
πλωτήρων εἴ τις ἔβα,
δουλείας ἐμέθεν
δειλαίας παυσίπονος·
καὶ γὰρ ὀνείροισι συνείην

(Second Antistrophe.)

439. **εὐχαῖσιν δεσποσύνοις**: *in accordance with our mistress' prayer*; vs. 354 ff. The adj. is equiv. to a possessive gen.; *cf.* πορφυρευτικαὶ στέγαι v. 263.

441. **ἐλθοῦσα τύχοι λιποῦσα**: *i.e.* ἔλθοι λιποῦσα. The first participle is contemporaneous with the verb, see G. 1290, H. 856 b. The chorus knows nothing of the issue of the Trojan war.

442 f. **ἀμφὶ χαίτᾳ . . . εἰλιχθεῖσα**: *her hair with deadly coronet of lustral waters wound*; *cf.* v. 622. An ironical metaphor (ἑλίσσειν for στεφανοῦν), made clear as such by αἱματηράν, the crowning of the hair being usually a ceremony of festal joy. — **δρόσον εἰλιχθεῖσα**: corresponds to an act. const. with two accusatives, ἑλίσσω (ἀμφιέννυμι) αὐτὴν δρόσον, the acc. of the thing being retained when the verb becomes passive. H. 724 a.

444–446. **λαιμοτόμῳ χερί**: a very free representation of Iphigenia's function as priestess; but Helen's case would be a special one, and the chorus takes the will for the deed in imagining it. — **δεσποίνας χερὶ θάνοι**: note the close similarity to the antistrophic line Νηρήδων ποσὶ χοροί (v. 427), and see p. 49, Rem. on ἔλεγον. — **ἀντιπάλους**: defined by v. 358.

447 ff. Transition to wishes of a pleasanter sort, dear to the hearts of the captive women themselves. — **ἥδιστα**: *most gladly of all things.*

449–451. *Had but some mariner come, to end the sorrows of my poor servitude.* — **εἴ τις ἔβα**: defines τήνδ' ἀγγελίαν v. 447, like ὅτι τις ἔβη, but the conditional form adds pathos; see p. 18. For the mixed const. see GMT. 504. — **δειλαίας**: const. with ἐμέθεν (ἐμοῦ). Note the assonance (δουλείας . . . δειλαίας) of words at the beginning of successive lines; *cf.* δεσποίνας . . . ποινὰς vs. 445 f.

452 ff. *Though it be only in dreams, would that, etc.* — **καί**: *even*; const. with ὀνείροισι.

δόμοις πόλει τε πατρῴᾳ,
τερπνῶν ὕμνων ἀπολαύειν, κοινὰν χάριν ὄλβῳ.

ἀλλ' οἵδε χέρας δεσμοῖς δίδυμοι
συνερεισθέντες χωροῦσι, νέον
πρόσφαγμα θεᾶς· σιγᾶτε, φίλαι.
τὰ γὰρ Ἑλλήνων ἀκροθίνια δὴ
ναοῖσι πέλας τάδε βαίνει·
οὐδ' ἀγγελίας ψευδεῖς ἔλακεν
βουφορβὸς ἀνήρ.
ὦ πότνι', εἴ σοι τάδ' ἀρεσκόντως
πόλις ἥδε τελεῖ, δέξαι θυσίας,
ἃς ὁ παρ' ἡμῖν
νόμος οὐχ ὁσίας ἀναφαίνει.

ΙΦΙΓΕΝΕΙΑ.

εἶεν·
τὰ τῆς θεοῦ μὲν πρῶτον ὡς καλῶς ἔχῃ

455. **τερπνῶν ὕμνων**: *glad song.* To Greeks a characteristic privilege of a blest state of existence; *cf.* μέλπουσ' Ἥραν vs. 221, 1143 ff. — **ἀπολαύειν**: denotes purpose or result. — **χάριν**: in apposition to the preceding clause. **ὄλβῳ**: ὄλβος includes all the means and conditions of happiness.

V. Second Epeisodion, vs. 456–1088.

456–466. Two anapaestic systems of the coryphaeus, accompanying the entrance of Orestes and Pylades as prisoners, manacled and guarded by attendants.

456–462. Addressed to the choreutae.

456. **οἵδε**: *cf.* τάδε v. 460, and see on v. 236.

458. **σιγᾶτε**: the *hush* appropriate to the impending rite, and to feelings of mingled awe and compassion.

459. *Cf.* Τύριον οἶδμα λιποῦσ' ἔβαν | ἀκροθίνια Λοξίᾳ | Φοινίσσας ἀπὸ νάσου *Phoen.* 202 (said by the captive Phoenician women of themselves). — **δή**: joined to ἀκροθίνια, as to a sup. adj., for emphasis (*choice offerings truly*). The whole expression is confirmatory of the herdsman's description; see on v. 272.

461. **ἔλακεν**: λάσκειν is one of the poetic synonyms of λέγειν.

463–466. Addressed to the goddess. — **ἀρεσκόντως**: *acceptably.* — **παρ' ἡμῖν**: *i.e.* παρὰ τοῖς Ἕλλησιν: contrasted with πόλις ἥδε. — **οὐχ ὁσίας ἀναφαίνει**: *declares unholy.*

467. **εἶεν**: an interjection not included in the verse indicates a pause

φροντιστέον μοι. μέθετε τῶν ξένων χέρας,
ὡς ὄντες ἱεροὶ μηκέτ' ὦσι δέσμιοι.
ναοῦ δ' ἔσω στείχοντες εὐτρεπίζετε
ἃ χρὴ 'πὶ τοῖς παροῦσι καὶ νομίζεται.
φεῦ·
τίς ἆρα μήτηρ ἡ τεκοῦσ' ὑμᾶς ποτὲ
πατήρ τ' ἀδελφή τ', εἰ γεγῶσα τυγχάνει;
οἷων στερεῖσα διπτύχων νεανιῶν
ἀνάδελφος ἔσται. τὰς τύχας τίς οἶδ' ὅτῳ
τοιαίδ' ἔσονται; πάντα γὰρ τὰ τῶν θεῶν
εἰς ἀφανὲς ἕρπει, κοὐδὲν οἶδ' οὐδεὶς σαφῶς·
ἡ γὰρ τύχη παρήγαγ' εἰς τὸ δυσμαθές.
πόθεν ποθ' ἥκετ', ὦ ταλαίπωροι ξένοι;
ὡς διὰ μακροῦ μὲν τήνδ' ἐπλεύσατε χθόνα,
μακρὸν δ' ἀπ' οἴκων χρόνον ἔσεσθε δὴ κάτω.

in the delivery; *cf.* vs. 472, 627, 742, 1157. — **πρῶτον**: *i.e.* before questioning the prisoners, as she presently means to do. No particles correlative to *μέν* and *πρῶτον* are expressed.

468–471. μέθετε κτλ.: said to the servants of the temple who have led in the victims.

469. The dramatic and artistic motives happily coincide: the victims of a god must approach his altar without constraint (*cf.* on v. 328), while for the purposes of the coming scene the persons need to be free-handed, and Greeks alone with Greeks.

472 ff. Said to the prisoners after the guards have withdrawn. — Iphigenia takes the youths for brothers; see v. 497.

472–475. ἆρα: for *ἄρα*, as freq. in tragedy. The inferential particle refers elliptically to *φεῦ*, and is like Eng. *indeed*, with falling inflection. — **ἀδελφὴ** κτλ.: Iphigenia dwells on the sisterly relation, because her mind is occupied with thoughts of her *brother*. — **γεγῶσα**: equiv. to *οὖσα*. — **οἷων**: exclamatory: *bereft of what a pair!*

475 ff. **τὰς τύχας . . . ἔσονται**: *τίς οἶδεν ᾧτινι τοιαῖδε τύχαι ἔσονται; i.e.* "Who knows whether such a fate may not be *his own* lot?" The anticipation (prolepsis, II. 878) and the article *τάς* have a generalizing effect, "Who knows the ways of Fortune?"

476–478. **πάντα** κτλ.: *cf.* 'God moves in a mysterious way, | His wonders to perform.' — **ἕρπει**: *ἕρπειν* is one of the poetic synonyms of *ἰέναι*. — **ἡ γὰρ τύχη** κτλ.: *for chance misleads and baffles human understanding*. — **παρήγαγε**: gnomic aorist.

480 f. **ὡς**: causal, as in v. 487. — **διὰ μακροῦ μὲν . . . μακρὸν δὲ χρόνον**: anaphora should invariably be preserved in translating; here the main

ΟΡΕΣΤΗΣ.

τί ταῦτ' ὀδύρει, κἀπὶ τοῖς μέλλουσι νῷν
κακοῖσι λυπεῖς, ἥτις εἶ ποτ', ὦ γύναι;
οὗτοι νομίζω σοφόν, ὃς ἂν μέλλων θανεῖν
οἴκτῳ τὸ δεῖμα τοὐλέθρου νικᾶν θέλῃ,
οὐχ ὅστις Ἅιδην ἐγγὺς ὄντ' οἰκτίζεται
σωτηρίας ἄνελπις· ὡς δύ' ἐξ ἑνὸς
κακὼ συνάπτει, μοιρίαν τ' ὀφλισκάνει
θνήσκει θ' ὁμοίως· τὴν τύχην δ' ἐᾶν χρεών.
ἡμᾶς δὲ μὴ θρήνει σύ· τὰς γὰρ ἐνθάδε
θυσίας ἐπιστάμεσθα καὶ γιγνώσκομεν.

ΙΦΙΓΕΝΕΙΑ.

πότερος ἆρ' ὑμῶν ἐνθάδ' ὠνομασμένος

force of the passage lies in the figure. *Long is the voyage ye have made to this land, and long indeed is the time ye will be away, in the world below.* — **ἀπ' οἴκων**: unemphatic, and to be construed with both clauses; see on v. 298. — **κάτω**: *i.e.* ἐν Ἅιδου.

482 f. **κἀπί**: καὶ ἐπί. The prep. has a temporal force, as in the common phrase ἐπ' ἐξειργασμένοις, and the thought 'over and above' is also contained in it. "Why worry us when our fate is already sealed?" — **νῷν**: const. with μέλλουσι: τὰ μέλλοντα νῷν κακά. — **λυπεῖς**: λυπεῖν may be used absolutely; *cf.* ἄγαν γε λυπεῖς Soph. *Aj.* 589, λυπεῖς γάρ *id. Ant.* 1084. — **ἥτις εἶ ποτέ**: see on vs. 340 f.

485. *Will overcome by lamentation the terror of his end.*

486. **οὐχ ὅστις**: *not him who.* The clause is a repetition, in slightly different terms, of the thought just expressed in vs. 484 f. For οὐκ, see on vs. 354 f.

488 f. **συνάπτει**: we should say simply *makes.* — **τὲ . . . τέ**: the particles are correlative, and the two verbs together explain the preceding clause, with asyndeton. Translate *namely, etc.* — **ὁμοίως**: *all the same.* — **ἐᾶν**: *cf.* v. 927.

490 f. **ἡμᾶς . . . σύ**: the personal pronouns are emphasized because there is a specific application of the general truth just enunciated. "And so do not *you* mourn for *us*." Had Orestes allowed the priestess to repine for him, it would have been nearly the same thing as repining himself. — **ἐπιστάμεσθα καὶ γιγνώσκομεν**: the downright explicitness of the couplet is exactly suited to the mood and temper of Orestes. He gives the priestess to understand that his demeanor is not owing to any ignorance of the sort of fate that awaits him.

Note the symmetry: ten lines (vs. 482–491) in reply to the same number (vs. 472–481). — It will also be observed that Iphigenia is for the present cured of any disposition to be sentimental.

492 f. The stichomythia begins

Πυλάδης κέκληται; τόδε μαθεῖν πρῶτον θέλω.

ΟΡΕΣΤΗΣ.

ὅδ', εἴ τι δή σοι τοῦτ' ἐν ἡδονῇ μαθεῖν.

ΙΦΙΓΕΝΕΙΑ.

πόίας πολίτης πατρίδος Ἕλληνος γεγώς;

ΟΡΕΣΤΗΣ.

τί δ' ἂν μαθοῦσα τόδε πλέον λάβοις, γύναι;

ΙΦΙΓΕΝΕΙΑ.

πότερον ἀδελφὼ μητρός ἐστον ἐκ μιᾶς;

ΟΡΕΣΤΗΣ.

φιλότητί γ' ἐσμέν, οὐ κασιγνήτω γένει.

ΙΦΙΓΕΝΕΙΑ.

σοὶ δ' ὄνομα ποῖον ἔθεθ' ὁ γεννήσας πατήρ;

ΟΡΕΣΤΗΣ.

τὸ μὲν δίκαιον δυστυχεῖς καλοίμεθ' ἄν.

with a distich; *cf.* vs. 1157 ff. — **ἐνθάδε . . . κέκληται**: *is called Pylades, as the name was reported here* (v. 249). — **τόδε . . . θέλω**: Iphigenia is thinking of her letter that she wants to send to Argos. The name of Pylades, which she has already learned, furnishes her with a good starting-point for inquiries, in order to test the feasibility of despatching the missive; obs. her next question v. 495, and see vs. 588 f.

494. **ὅδε**: indicating his companion with a gesture. — **εἴ τι δή**: *cf.* v. 43. — **ἐν ἡδονῇ**: *ἡδύ* (*sc.* *ἐστι*).

496. **τί πλέον λάβοις**: *what would you gain?* **πλέον λαβεῖν**, like **πλέον ἔχειν**. — Orestes never comes quite half way to meet the priestess, and is by no means disposed to gratify what seems to him an ill-timed curiosity on her part. Iphigenia, on the other hand, evades the question which Orestes here puts in the place of an answer to her inquiry, and begins again from a new starting-point.

498. Note the antithetic words at the beginning and end of the line. — **κασιγνήτω**: see on v. 298. — *Cf.* **ὅ τε πιστότατος πάντων Πυλάδης, | ἰσάδελφος ἀνήρ** *Or.* 1014.

499. **σοί**: obs. the emphasis. — **ὁ γεννήσας πατήρ**: *cf.* v. 360; there for pathos, here calling attention to that which confers the right to bestow a name.

500. **τὸ μὲν δίκαιον**: *by good rights.* — **δυστυχεῖς**: *Infortunatus.* — *Cf.* nunc et illum Miserum et me Mise-

ΙΦΙΓΕΝΕΙΑ.

οὐ τοῦτ᾽ ἐρωτῶ· τοῦτο μὲν δὸς τῇ τύχῃ.

ΟΡΕΣΤΗΣ.

ἀνώνυμοι θανόντες οὐ γελῴμεθ᾽ ἄν.

ΙΦΙΓΕΝΕΙΑ.

τί δὲ φθονεῖς τοῦτ᾽; ἢ φρονεῖς οὕτω μέγα;

ΟΡΕΣΤΗΣ.

τὸ σῶμα θύσεις τοὐμόν, οὐχὶ τοὔνομα.

ΙΦΙΓΕΝΕΙΑ.

505 οὐδ᾽ ἂν πόλιν φράσειας ἥτις ἐστί σοι;

ΟΡΕΣΤΗΣ.

ζητεῖς γὰρ οὐδὲν κέρδος, ὡς θανουμένῳ.

ΙΦΙΓΕΝΕΙΑ.

χάριν δὲ δοῦναι τήνδε κωλύει τί σε;

ram aequomst nominarier Plaut. *Pers.* iv. 4, 95; pol me Miserum, patrone, vocares, | si velles, inquit, verum mihi ponere nomen Hor. *Epist.* i. 7, 92. A premature ἀναγνώρισις is avoided by this evasion on the part of Orestes; see Introd. p. 19.

501. **τοῦτο μὲν** κτλ.: *lay that to Fortune.* — **τῇ τύχῃ**: opp. to πατήρ v. 500.

502. This answer, as well as that in v. 500, is perfectly dramatic, and the motive assigned for reticence is an ample one, especially to the Grecian mind. Orestes will preserve his incognito to the end, in view of the impending melancholy failure of all his hopes and efforts.

503. *Why do you object? Is your pride so great as all that?* — **ἤ**: this suggestive *or* in questions is generally to be omitted in translating. — **φρονεῖς οὕτω μέγα**: the true motive is touched in μέγα φρονεῖν, but the questioner is not aware of the peculiar circumstances that intensify it.

504. The priestess is reminded of (*i.e.* requested to mind) her business.

506. *Nay, what you ask profits nothing, seeing I am doomed to die.* The renown of his native city could not help him now. — **γάρ**: elliptical, as often in the stichomythia, *cf.* vs. 520, 529, 539, 552; here referring to the refusal implied in the answer. — **ὡς θανουμένῳ**: *sc.* ἐμοί: but the suppression of the pronoun produces more of the effect of a general statement.

507. **χάριν**: "as a *favor*," opp. to κέρδος v. 506. "You can at least gratify me by answering my question, even though there is nothing to be gained by it." The priestess appeals with better results to this new motive, which touches the good-breeding of her respondent.

ΟΡΕΣΤΗΣ.

τὸ κλεινὸν Ἄργος πατρίδ' ἐμὴν ἐπεύχομαι.

ΙΦΙΓΕΝΕΙΑ.

πρὸς θεῶν ἀληθῶς, ὦ ξέν', εἶ κεῖθεν γεγώς;

ΟΡΕΣΤΗΣ.

ἐκ τῶν Μυκηνῶν γ', αἵ ποτ' ἦσαν ὄλβιαι.

ΙΦΙΓΕΝΕΙΑ.

φυγὰς δ' ἀπῆρας πατρίδος, ἢ ποίᾳ τύχῃ;

ΟΡΕΣΤΗΣ.

φεύγω τρόπον γε δή τιν' οὐχ ἑκὼν ἑκών.

ΙΦΙΓΕΝΕΙΑ.

καὶ μὴν ποθεινός γ' ἦλθες ἐξ Ἄργους μολών.

ΟΡΕΣΤΗΣ.

οὔκουν ἐμαυτῷ γ'· εἰ δὲ σοί, σὺ τοῦθ' ὅρα.

ΙΦΙΓΕΝΕΙΑ.

ἆρ' ἄν τί μοι φράσειας ὧν ἐγὼ θέλω;

510. **γέ**: designates Μυκηνῶν as the specific name (the city), after the generic (Ἄργος the district, v. 508). — **αἵ ποτε** κτλ.: said with the bitterness that pervades all the utterances of Orestes.

511. **φυγάς**: nom. sing. — **ἀπῆρας**: *cf.* v. 117, where the origin of the intransitive usage is discernible.

512. **φεύγω**: equiv. to *φυγάς εἰμι*. — **οὐχ ἑκὼν ἑκών**: *cf. ἑκὼν ἀέκοντί γε θυμῷ* Hom. Δ 43. Here the oxymoron well suits the guarded reticence of the speaker, and is softened by *τρόπον γε δή τινα* (*in a manner*). Euripides' fondness for this figure is ridiculed by Aristophanes, *Ach.* 396 ff.

513. **ποθεινὸς ἦλθες**: *you are more than welcome*. The Greek adjective is stronger than the English.

514. **σὺ τοῦθ' ὅρα**: *i.e.* "settle that with your own conscience." Orestes, not knowing what is in the priestess' mind, interprets *ποθεινός* of a welcome *victim*, instead of a welcome visitor.

515. **τἰ ὧν** κτλ.: idiomatic for *ἃ ἐγὼ θέλω*, here like the colloquial 'a thing or two'; *cf. ἦν δ' αὖ τι μὴ πράσσωμεν ὧν ἐγὼ θέλω Iph. Aul.* 1025, *σὺ δ' εἴ τι δράσεις τῶνδε, μὴ σχολὴν τίθει* Aesch. *Ag.* 1059. Iphigenia takes the opportunity of Orestes' improved complaisance, to extend her inquiries regarding affairs at home.

ΟΡΕΣΤΗΣ.

ὥς γ' ἐν παρέργῳ τῆς ἐμῆς δυσπραξίας.

ΙΦΙΓΕΝΕΙΑ.

Τροίαν ἴσως οἶσθ', ἧς ἁπανταχοῦ λόγος.

ΟΡΕΣΤΗΣ.

ὡς μήποτ' ὄφελόν γε μηδ' ἰδὼν ὄναρ.

ΙΦΙΓΕΝΕΙΑ.

φασίν νιν οὐκέτ' οὖσαν οἴχεσθαι δορί.

ΟΡΕΣΤΗΣ.

ἔστιν γὰρ οὕτως, οὐδ' ἄκραντ' ἠκούσατε.

ΙΦΙΓΕΝΕΙΑ.

Ἑλένη δ' ἀφῖκται λέκτρα Μενέλεω πάλιν;

ΟΡΕΣΤΗΣ.

ἥκει, κακῶς γ' ἐλθοῦσα τῶν ἐμῶν τινί.

ΙΦΙΓΕΝΕΙΑ.

καὶ ποῦ 'στι; κἀμοὶ γάρ τι προυφείλει κακόν.

516. *Ay, trifle as it is beside my fate.* — **ὡς ἐν παρέργῳ**: *sc. φράσω τί σοι.* A common phrase is *ἐν παρέργῳ θέσθαι τι*, "to treat something as of secondary importance." — **τῆς ἐμῆς**: the weight of this expression is probably caused by a feeling of antithesis. "What seems so highly to gratify you, is after all but a comparatively slight annoyance to me (in this bad business of *mine*)." — *Cf. πάρεργά τοι τάδ' ἔστ' ἐμῶν κακῶν Herc. Fur.* 1340.

518. *Ay, and would I never had, even in a dream!* — **μήποτ' ὄφελον**: *sc. εἰδέναι.* For the const., see G. 1512, 1513, H. 871 a.

519. **οἴχεσθαι δορί**: *cf.* *οἴχεται σφαγείς* v. 552. *δορί* is a formula signifying "by the fate of war," as we say 'by the sword.'

520. **οὐδ' ἄκραντα** κτλ.: litotes; *cf.* v. 461; often with *ἄκραντος, cf. οὐδ' ἄκραντ' ἠκούσαμεν Bacch.* 1231.

522. **ἥκει . . . ἐλθοῦσα**: pointed repetition; *cf. ἦλθες . . . μολών* v. 513. — **κακῶς γε** κτλ.: "and to the sorrow of one of *us* she came." — **τῶν ἐμῶν τινί**: Orestes means his father, whose return (*νόστος*) — the result of the successful ending of the war — was fatal to him.

523. **κἀμοὶ** κτλ.: we should say "*I* owe *her* a grudge too." *Cf. ἐξὸν γὰρ αὐτῷ . . . ἀπολέσαι ἐκεῖνον, εἴπερ προωφείλετο αὐτῷ κακόν* Antiph. v. 61. — **προυφείλει**: *πρό* in comp., *of old.*

ΟΡΕΣΤΗΣ.

Σπάρτῃ ξυνοικεῖ τῷ πάρος ξυνευνέτῃ.

ΙΦΙΓΕΝΕΙΑ.

ὦ μῖσος εἰς Ἕλληνας, οὐκ ἐμοὶ μόνῃ.

ΟΡΕΣΤΗΣ.

ἀπέλαυσα κἀγὼ δή τι τῶν κείνης γάμων.

ΙΦΙΓΕΝΕΙΑ.

νόστος δ' Ἀχαιῶν ἐγένεθ', ὡς κηρύσσεται;

ΟΡΕΣΤΗΣ.

ὡς πάνθ' ἅπαξ με συλλαβοῦσ' ἀνιστορεῖς.

ΙΦΙΓΕΝΕΙΑ.

πρὶν γὰρ θανεῖν σε, τοῦτ' ἐπαυρέσθαι θέλω.

ΟΡΕΣΤΗΣ.

ἔλεγχ', ἐπειδὴ τοῦδ' ἐρᾷς· λέξω δ' ἐγώ.

ΙΦΙΓΕΝΕΙΑ.

Κάλχας τις ἦλθε μάντις ἐκ Τροίας πάλιν;

ΟΡΕΣΤΗΣ.

ὄλωλεν, ὡς ἦν ἐν Μυκηναίοις λόγος.

ΙΦΙΓΕΝΕΙΑ.

ὦ πότνι', ὡς εὖ. τί γὰρ ὁ Λαέρτου γόνος;

525. ὦ μῖσος: meaning Helen. Abstract for concrete, as often *μῖσος*.

526. ἀπέλαυσα: ἀπολαύειν is very often used ironically.

528. *How you do ask me about everything at once!* The *νόστοι* of the Trojan heroes were too various in their character to be described in an answer as concise as the question in v. 527.

529. Dead men tell no tales, and Iphigenia thinks she must get all the information she wants now or not at all.

532. Calchas was believed to have died on his way home from Troy, in the grave of the Clarian Apollo near Colophon, after being defeated by the seer Mopsus in a contest of mantic art. Strabo xiv. 642.

533. ὡς εὖ: *sc.* ὄλωλεν: *how good!* or

ΟΡΕΣΤΗΣ.

οὔπω νενόστηκ' οἶκον, ἔστι δ', ὡς λόγος.

ΙΦΙΓΕΝΕΙΑ.

ὅλοιτο, νόστου μήποτ' εἰς πάτραν τυχών.

ΟΡΕΣΤΗΣ.

μηδὲν κατεύχου· πάντα τἀκείνου νοσεῖ.

ΙΦΙΓΕΝΕΙΑ.

Θέτιδος δὲ τῆς Νηρῇδος ἔστι παῖς ἔτι;

ΟΡΕΣΤΗΣ.

οὐκ ἔστιν· ἄλλως λέκτρ' ἔγημ' ἐν Αὐλίδι.

ΙΦΙΓΕΝΕΙΑ.

δόλια γάρ, ὡς ἴσασιν οἱ πεπονθότες.

ΟΡΕΣΤΗΣ.

τίς εἶ ποθ'; ὡς εὖ πυνθάνει τἀφ' Ἑλλάδος.

ΙΦΙΓΕΝΕΙΑ.

ἐκεῖθέν εἰμι· παῖς ἔτ' οὖσ' ἀπωλόμην.

"how glad I am!" we should say. — **τί γὰρ** κτλ.: *how about Laertes' son?* The ellipse of *πράσσει* is regular; *cf.* vs. 543, 576. Obs. that Iphigenia inquires after her enemies — first of all, Helen of course, then Calchas, finally Odysseus (see v. 24) — before she asks about her friends.

536. "Pronounce no imprecations upon one who is already plunged in misfortune." — **νοσεῖ**: *νοσεῖν* in tragedy is a freq. metaphor for trouble of all sorts; *cf.* vs. 680, 693, 930, 1018. Here, of the doings of the suitors of Penelope in Odysseus' house.

538. **ἄλλως** κτλ.: *to no purpose made he the marriage at Aulis.* The thought is that the stratagem by means of which the person of Iphigenia was secured for sacrifice, and the voyage to Troy made possible, only helped Achilles to his death. This is not perfectly dramatic from the lips of Orestes, although it would occur naturally to Iphigenia herself, and to the spectators of the play.

539. **δόλια γάρ**: *ay, a fraud it was.* Pred. adj.; *sc.* *ἔγημεν αὐτά.* She means to say that the pretended marriage, by its perfidy, may well have led to unhappy issues. — **ὡς . . . οἱ πεπονθότες**: under the form of a comprehensive statement the speaker alludes to herself in a guarded way; *cf.* vs. 574 f.

540. **ὡς εὖ** κτλ.: *cf.* *ὡς Ἑλληνικῶς* κτλ. vs. 660 ff. — **τἀφ'**: *τὰ ἀπό.*

541. **ἀπωλόμην**: "I met my fate," lit. *was lost.* *Cf.* the similar mean-

ΟΡΕΣΤΗΣ.

ὀρθῶς ποθεῖς ἄρ' εἰδέναι τἀκεῖ, γύναι.

ΙΦΙΓΕΝΕΙΑ.

τί δ' ὁ στρατηγός, ὃν λέγουσ' εὐδαιμονεῖν;

ΟΡΕΣΤΗΣ.

τίς; οὐ γὰρ ὅν γ' ἐγῷδα τῶν εὐδαιμόνων.

ΙΦΙΓΕΝΕΙΑ.

'Ατρέως ἐλέγετο δή τις 'Αγαμέμνων ἄναξ.

ΟΡΕΣΤΗΣ.

οὐκ οἶδ'· ἄπελθε τοῦ λόγου τούτου, γύναι.

ΙΦΙΓΕΝΕΙΑ.

μὴ πρὸς θεῶν, ἀλλ' εἴφ', ἵν' εὐφρανθῶ, ξένε.

ΟΡΕΣΤΗΣ.

τέθνηχ' ὁ τλήμων, πρὸς δ' ἀπώλεσέν τινα.

ΙΦΙΓΕΝΕΙΑ.

τέθνηκε; ποίᾳ συμφορᾷ; τάλαιν' ἐγώ.

ΟΡΕΣΤΗΣ.

τί δ' ἐστέναξας τοῦτο; μῶν προσῆκέ σοι;

ΙΦΙΓΕΝΕΙΑ.

τὸν ὄλβον αὐτοῦ τὸν πάροιθ' ἀναστένω.

ing with the active voice: *ἐπεί μεγᾶς | ἐκ πατρφας ἀπώλεσεν | ἐξῴκισέν τ' οἴκων γάμος οὐ γάμος Hec.* 946, said by Trojan captives of the union of Paris and Helen.

544. **οὐ γὰρ** κτλ.: *ἐκεῖνός γε ὃν ἐγὼ οἶδα οὐκ ἦν τῶν εὐδαιμόνων.*

545. **ἐλέγετο δή**: *i.e. ἐλέγετο εὐδαιμονεῖν.*

546 f. **λόγου**: *subject.* — **εἴφ'**: *εἰπέ.*

548. **πρός**: adv., *besides.* — **ἀπώλεσέν τινα**: Orestes means himself; *cf. ἥδ' οὖν θανεῖται, καὶ θανοῦσ' ὀλεῖ τινά* Soph. *Ant.* 751, said by Haemon of himself.

550. **τί . . . τοῦτο**: *why that sigh?* — **ἐστέναξας**: see on *ἡσθόμην* v. 351. — **τοῦτο**: cognate accusative.

551. Iphigenia had nearly brayed herself at v. 549. The excuse which

ΟΡΕΣΤΗΣ.

δειν῀ς γὰρ ἐκ γυναικὸς οἴχεται σφαγείς.

ΙΦΙΓΕΝΕΙΑ.

῝ω πανδάκρυτος ἡ κτανοῦσα χὠ θανών.

ΟΡΕΣΤΗΣ.

παῦσαί νυν ἤδη μηδ' ἐρωτήσῃς πέρα.

ΙΦΙΓΕΝΕΙΑ.

τοσόνδε γ', εἰ ζῇ τοῦ ταλαιπώρου δάμαρ.

ΟΡΕΣΤΗΣ.

οὐκ ἔστι· παῖς νιν, ὃν ἔτεχ', οὗτος ὤλεσεν.

ΙΦΙΓΕΝΕΙΑ.

῝ω συνταραχθεὶς οἶκος. ὡς τί δὴ θέλων;

ΟΡΕΣΤΗΣ.

πατρὸς θανόντος τῆδε τιμωρούμενος.

ΙΦΙΓΕΝΕΙΑ.

φεῦ·
ὡς εὖ κακὸν δίκαιον εἰσεπράξατο.

she here gives for her outburst of feeling is genuinely Greek. *Cf.* vs. 378 f.

552. **γάρ**: confirmatory of the change of fortune lamented by Iphigenia. — **ἐκ γυναικός**: *i.e.* *ἐκ τῆς γυναικός*. This would be understood by the spectator, and Iphigenia is naturally represented as understanding it. — For *ἐκ* see on vs. 220 f.

554. Orestes sees that the conversation is approaching what is to him the most painful matter of all.

556. **παῖς νιν** κτλ.: *the son whom she bore, that same son slew her.* Note the pathos and gravity in expression and arrangement: *ὃν ἔτεκε*, like *ὁ γενήσας πατήρ* v. 360; *οὗτος*, placed after the rel. clause for rhetorical effect.

557. **ὡς τί δὴ θέλων**: *pray with what intent?* *ὡς*, idiomatically with the participle.

558. *Wreaking vengeance in this way for his father's death. Cf.* v. 925. — **πατρὸς θανόντος**: causal gen.; the same const. as if *θανάτου* or *φόνου* were substituted for the participle. — **τῆδε**: *῝ωδε*. — **τιμωρούμενος**: *sc.* *αὑτήν*. For the pres. participle denoting purpose, see on *αὔξοντες* v. 411.

559 f. **φεῦ**: see on v. 467. The exclamation and pause at this point are highly effective, well suiting the conflict of judgments that is brought

ΟΡΕΣΤΗΣ.

ἀλλ' οὐ τὰ πρὸς θεῶν εὐτυχεῖ δίκαιος ὤν.

ΙΦΙΓΕΝΕΙΑ.

λείπει δ' ἐν οἴκοις ἄλλον Ἀγαμέμνων γόνον;

ΟΡΕΣΤΗΣ.

λέλοιπεν Ἠλέκτραν γε παρθένον μίαν.

ΙΦΙΓΕΝΕΙΑ.

τί δέ; σφαγείσης θυγατρὸς ἔστι τις λόγος;

ΟΡΕΣΤΗΣ.

οὐδείς γε, πλὴν θανοῦσαν οὐχ ὁρᾶν φάος.

ΙΦΙΓΕΝΕΙΑ.

τάλαιν' ἐκείνη χὠ κτανὼν αὐτὴν πατήρ.

ΟΡΕΣΤΗΣ.

κακῆς γυναικὸς χάριν ἄχαριν ἀπώλετο.

ΙΦΙΓΕΝΕΙΑ.

ὁ τοῦ θανόντος δ' ἔστι παῖς Ἄργει πατρός;

ΟΡΕΣΤΗΣ.

ἔστ', ἄθλιός γε, κοὐδαμοῦ καὶ πανταχοῦ.

to view by the oxymoron *κακὸν δίκαιον*. — **δίκαιον**: instead of *δίκην* (*retribution*) for the sake of the pointed rejoinder *δίκαιος ὤν*. — **εἰσεπράξατο**: *exacted*. — **τὰ πρὸς θεῶν**: acc. of specification. — **εὐτυχεῖ**: adapted with point to *εὖ* above. — The force and elegance of this distich can be shown in English only by a very free paraphrase. *Iph.* "Ah! an evil deed of justice right well done." *Or.* "Yet Heaven does not well by him, just though he be."

563 f. **τί δέ**: transitional formula in questioning; *τί γάρ* is used similarly; *cf.* v. 820. — **πλὴν** κτλ.: the inf. stands in indir. disc.: *sc.* *λόγος ἐστίν*.

566. *For a bad woman's graceless sake she perished.* — **κακῆς γυναικός**: Helen.

567 f. **ἔστι**: in both lines not the mere copula, but a verb of existence. — **κοὐδαμοῦ καὶ πανταχοῦ**: *καὶ . . . καί*, correlative. Oxymoron again; here to depict the victim of the Furies, driven restlessly from place to place. The expression is also a bitter reply to Ἄργει in the question of Iphigenia.

ΙΦΙΓΕΝΕΙΑ.

ψευδεῖς ὄνειροι, χαίρετ'· οὐδὲν ἦτ' ἄρα.

ΟΡΕΣΤΗΣ.

οὐδ' οἱ σοφοί γε δαίμονες κεκλημένοι
πτηνῶν ὀνείρων εἰσὶν ἀψευδέστεροι.
πολὺς ταραγμὸς ἔν τε τοῖς θείοις ἔνι
κἀν τοῖς βροτείοις· ἓν δὲ λυπεῖται μόνον,
ὅτ' οὐκ ἄφρων ὢν μάντεων πεισθεὶς λόγοις
ὄλωλεν ὡς ὄλωλε τοῖσιν εἰδόσιν.

569. This line marks a new stage in the progress of the drama. Iphigenia, having ascertained that Orestes lives, is now quite ready to consummate her plan of sending the letter.

570 f. Orestes knows nothing of the priestess' dreams, but he adapts his words to her *ὄνειροι* and *ψευδεῖς* in a characteristic reflection of his own. The despondent scepticism of our hero, here and everywhere in the play, is not only thoroughly dramatic, — *i.e.* the natural outcome of his combined temperament and experience, — but it serves admirably as a foil, to set off for the spectator the high and beneficent purpose of the Delphian god. — **οὐδέ**: makes the adaptation close; "*neither* are, *etc.*" — **σοφοί**: pred. For the arrangement of the words, see G. 969, H. 667 a. — **πτηνῶν**: ornamental epithet, but well in keeping with the sentiment of the passage.

572. **πολὺς ταραγμός**: *utter confusion*; the opposite of *ἀθανάτου φύσεως | κόσμον ἀγήρω* Frag. 153. — **ἔνι**: *ἔνεστι*.

573–575. **ἔν**: cognate acc. retained with the pass. (H. 725 c), corresponding to an act. const. *ἕν, πολλὰ λυπεῖν τινά*: *cf.* *τῶν τἀλάχιστα λυπουμένων* Frag. 38. — **λυπεῖται**: passive; the subj. is seen from what follows, and is continued from v. 567. At the same time the 3d pers. is not too clear, as the 1st (*λυποῦμαι κτλ.*) would have been. Orestes is speaking rather for himself (*τοῖσιν εἰδόσιν*) than for the priestess. — **ὅτε**: causal in effect. — **μάντεων**: vaguely indicating the oracle of Apollo. — **ὄλωλεν ὡς ὄλωλε**: a common form of speech when a person for any reason does not care to name the particulars, or prefers to keep the full significance of his musings to himself; *cf.* *πράσσονθ' ἃ πράσσω* v. 692. — **τοῖσιν εἰδόσιν**: dat. of reference. See also on *οἱ πεπονθότες* v. 539. — *In one way only is he pained, when through no unwisdom of his own, by voice of seers persuaded, he perishes as he does perish, to those who know.* Obs. that the entire suppression of a pronominal subject in the Greek cannot be imitated in English.

These six lines of Orestes (vs. 570–575) aptly conclude and round off the long, and in many ways remarkable, stichomythia. *Cf.* the reflections that preceded the conversation, vs. 475 ff.

ΧΟΡΟΣ.

φεῦ φεῦ· τί δ' ἡμεῖς οἵ τ' ἐμοὶ γεννήτορες;
ἆρ' εἰσίν, ἆρ' οὐκ εἰσί; τίς φράσειεν ἄν;

ΙΦΙΓΕΝΕΙΑ.

ἀκούσατ'· εἰς γὰρ δή τιν' ἥκομεν λόγον,
ὑμῖν τ' ὄνησιν, ὦ ξένοι, σπεύδουσ' ἅμα
κἀμοί. τὸ δ' εὖ μάλιστά γ' οὕτω γίγνεται,
εἰ πᾶσι ταὐτὸν πρᾶγμ' ἀρεσκόντως ἔχει.
θέλοις ἄν, εἰ σώσαιμί σ', ἀγγεῖλαί τί μοι
πρὸς Ἄργος ἐλθὼν τοῖς ἐμοῖς ἐκεῖ φίλοις,
δέλτον τ' ἐνεγκεῖν, ἥν τις οἰκτείρας ἐμὲ
ἔγραψεν αἰχμάλωτος, οὐχὶ τὴν ἐμὴν
φονέα νομίζων χεῖρα, τοῦ νόμου δ' ὕπο
θνήσκειν σφε, τῆς θεοῦ τάδε δίκαι' ἡγουμένης;

576 f. See on vs. 340 f. Here the distich of the coryphaeus marks formally the transition noted on v. 569. — **τί**: as in vs. 533, 543. — **ἡμεῖς, ἐμοί** (adj.): the change from pl. to sing. is not exactly the same as that noted on vs. 348 f. A chorus may properly be designated by either the sing. or the pl. number; see H. 638.

578–580. **εἰς γὰρ . . . κἀμοί**: "we have reached a matter now in which I have your interests at heart as well as my own." — **λόγον**: the generic word *λόγος*, answering as noun to all meanings of the verb *λέγειν*, is employed freely in Greek where in English more specific terms are needed. Hence the various ways of translating *λόγος*: *subject, reason, excuse, argument, description, etc.*

580 f. **οὕτω**: explained by the foll. clause v. 581. — **οὕτω γίγνεται** (_ _, _ ∪ _): offends against 'Porson's rule,' H. 1091 (5). *ὧδε γίγνεται* (_∪, _ ∪ _) would be smoother. It should be remembered, however, that the Greeks wrote their verses by ear, and every complex had its own rhythmical character and requirements. *Cf.* v. 678, a passage not so easy to 'correct' as this. — **εἰ . . . ἔχει**: *ὅταν τὸ αὐτὸ πᾶσιν ἀρέσκῃ*. "A happy result is best reached when there is identity of interests."

582. **θέλοις ἄν**: addressed to Orestes, whom the priestess now knows to be an Argive.

586 f. **φονέα**: pred. noun instead of fem. adj. — **θνήσκειν σφε**: *mori se*. The subj. of the inf., which would regularly be omitted (*θνήσκειν νομίζων*), is here expressed for the sake of clearness (H. 940 b), the pers. pron. taking the place of the reflexive (H. 684).

It is not clear that Euripides hesitated to represent a woman as able to write (Phaedra has to write her own letter *Hipp.* 856 ff.), but he cer-

οὐδένα γὰρ εἶχον ὅστις Ἀργόθεν μολὼν
εἰς Ἄργος αὖθις τὰς ἐμὰς ἐπιστολὰς
πέμψειε σωθεὶς τῶν ἐμῶν φίλων τινί.
σὺ δ', εἴ γάρ, ὡς ἔοικας, οὔτε δυσγενὴς
καὶ τὰς Μυκήνας οἶσθα χοὖς κἀγὼ θέλω,
σώθητι, καὶ σὺ μισθὸν οὐκ αἰσχρὸν λαβὼν
κούφων ἕκατι γραμμάτων σωτηρίαν.
οὗτος δ', ἐπείπερ πόλις ἀναγκάζει τάδε,

tainly did not hesitate to represent one as unable to do so. Here, the episode of the captive helps Iphigenia to deprecate the blame of her present victims; *cf.* v. 637.

588–590. **οὐδένα γὰρ εἶχον**: *sc.* "until *you* came." *γάρ* refers to vs. 582 f. — **ὅστις πέμψειε**: denotes purpose; see GMT. 573. *πέμψαι* is here equiv. in sense to *ἐνεγκεῖν* v. 584, and again v. 604, but the verb is of course also applicable to the sender, as in vs. 615, 667. — **σωθείς**: concisely appended to *πέμψειε*, the recompense to the service rendered. — **τῶν ἐμῶν φίλων τινί**: the same expression occurs again in v. 639. It is Iphigenia's natural hesitation to reveal herself that prevents her from being forward in naming the one to whom she sends the letter. — *τὰς ἐμάς* and *τῶν ἐμῶν* have a corresponding emphasis.

591–594. **σὺ δέ**: in contrast to *οὐδένα εἶχον* v. 588. — **οὔτε δυσγενής**: *far from ignoble*; litotes for (and, if anything, stronger than) *εὐγενής*. Orestes has shown his breeding, with all his offishness and cynical reserve, and the priestess feels instinctively that he can be trusted for the honorable execution of any commission he may undertake. *Cf.* what she says at vs. 609 f., after seeing a little more of him. — **οὔτε . . . καί**: *cf.* homo nec meo iudicio stultus et suo valde prudens Cic. *De orat.* i. 39; see also the examples of irregular neg. correlatives cited on vs. 354 f. — **χοὖς κἀγὼ θέλω**: *καὶ οἶσθα τούτους οὓς ἐγὼ θέλω σε εἰδέναι*. He is acquainted with just the right people. The third *καί* (*κἀγώ*), if not quite logical, is idiomatic enough. — **σώθητι**: takes up *σωθείς* (v. 590) affirmatively, and points the significance of that word in its place. The thought of *σωθείς*, rather than of *πέμψειε*, is dwelt on here; the latter reappears in *κούφων γραμμάτων* below. — **καὶ σὺ . . . σωτηρίαν**: *yourself, too, winning no mean recompense — a life saved, for tiny letters of the pen.* The *σώθητι* is expanded, *καὶ σύ* being contrasted with an implied *ὥσπερ καὶ ἐγώ*. "As I gain a long-wished-for end, so you for your part will be nobly rewarded." Iphigenia emphasizes this thought of reciprocal benefit from the first (*cf.* v. 581). — **οὐκ αἰσχρόν**: for *καλόν*: a not infrequent litotes, *cf. στέφανος οὐκ αἰσχρὸς πόλει | καλῶς ὀλέσθαι Troad.* 401.

595. **οὗτος**: Pylades. — **ἐπείπερ πόλις κτλ.**: Iphigenia lets pass no opportunity to plead the necessity of the case; *cf.* v. 620. That she might prevail to save one of the victims, but not both, is a perfectly reasonable assumption of the plot.

θεᾷ γενέσθω θῦμα χωρισθεὶς σέθεν.

ΟΡΕΣΤΗΣ.

καλῶς ἔλεξας τἄλλα πλὴν ἕν, ὦ ξένη·
τὸ γὰρ σφαγῆναι τόνδ' ἐμοὶ βάρος μέγα.
ὁ ναυστολῶν γάρ εἰμ' ἐγὼ τὰς συμφοράς,
οὗτος δὲ συμπλεῖ τῶν ἐμῶν μόχθων χάριν.
οὔκουν δίκαιον ἐπ' ὀλέθρῳ τῷ τοῦδ' ἐμὲ
χάριν τίθεσθαι καὐτὸν ἐκδῦναι κακῶν.
ἀλλ' ὡς γενέσθω· τῷδε μὲν δέλτον δίδου,
πέμψει γὰρ Ἄργος, ὥστε σοι καλῶς ἔχειν·
ἡμᾶς δ' ὁ χρήζων κτείνετω. τὰ τῶν φίλων
αἴσχιστον ὅστις καταβαλὼν εἰς ξυμφορὰς
αὐτὸς σέσωται. τυγχάνει δ' ὅδ' ὢν φίλος,
ὃν οὐδὲν ἧσσον ἢ 'μὲ φῶς ὁρᾶν θέλω.

596. Notice the alliteration (*θ*).

598. **τόνδ' ἐμοί**: juxtaposition of the antithetic words; *cf.* *τοῦδ' ἐμέ* v. 601. For the rhythm, see on v. 674. — **βάρος μέγα**: *a grave calamity.*

599 f. "It is I that go captain in these ventures; he is only my mate for the voyage, *etc.*" Both figurative and literal. *Cf.* *ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι | ξύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη* Soph. *Ant.* 540, said by Ismene to Antigone, the latter being *ἡ ναυστολοῦσα τὸ πάθος, τὰς συμφοράς, τὸν πλοῦν.*

601 f. **ἐπ' ὀλέθρῳ** κτλ.: *that I, to his destruction, should earn the reward of my own deliverance from death.* — **ἐπί**: denotes result or condition. — **χάριν τίθεσθαι**: *sc.* *σοί*. Said with reference to Iphigenia; it is by conferring the requested favor on her, that Orestes would achieve his escape, but this result is named in addition (*καὶ αὐτὸν* κτλ.) as the important matter with reference to Pylades. — **αὐτόν** (ipsum): construe with *ἐμέ*.

603 f. **ἀλλ' ὡς**: *ὡς* demonstrative. In Attic prose only *καὶ ὡς, οὐδ' ὡς, μηδ' ὡς* (H. 284). — **πέμψει**: *οἴσει, cf.* v. 590. — **ὥστε σοι** κτλ.: *that all shall be well for thee.* — **καλῶς ἔχειν**: impersonal.

605 f. **τὰ τῶν φίλων**: periphrasis for *τοὺς φίλους*, but somewhat more general in effect, as *τοὺς φίλους* itself would be more general here than *τὸν φίλον* or even *φίλον*. *Cf.* vs. 476, 1006, and see H. 730 b *fin.* Obs. the position of the phrase at the head of the whole sentence, as its theme, though grammatically to be const. with *καταβαλών* in the rel. clause. — **αἴσχιστον**: *sc.* *ἐστί*. This is the main predicate. — **ὅστις**: *εἴ τις*. *Cf.* v. 1064.

608. **ἐμέ**: regularly instead of the reflexive (H. 681 b). — **φῶς ὁρᾶν**: often in tragedy for *ζῆν*, likewise *φῶς βλέπειν, ἥλιον βλέπειν*, or simply *βλέπειν*. *Cf.* vs. 349, 374, 718.

ΙΦΙΓΕΝΕΙΑ.

ὦ λῆμ' ἄριστον, ὡς ἀπ' εὐγενοῦς τινὸς
ῥίζης πέφυκας τοῖς φίλοις τ' ὀρθῶς φίλος,
τοιοῦτος εἴη τῶν ἐμῶν ὁμοσπόρων
ὅσπερ λέλειπται. καὶ γὰρ οὐδ' ἐγώ, ξένοι,
ἀνάδελφός εἰμι, πλὴν ὅσ' οὐχ ὁρῶσά νιν.
ἐπεὶ δὲ βούλει ταῦτα, τόνδε πέμψομεν
δέλτον φέροντα, σὺ δὲ θανεῖ· πολλὴ δέ τις
προθυμία σε τοῦδ' ἔχουσα τυγχάνει.

ΟΡΕΣΤΗΣ.

θύσει δὲ τίς με καὶ τὰ δεινὰ τλήσεται;

ΙΦΙΓΕΝΕΙΑ.

ἐγώ· θεᾶς γὰρ τήνδε προστροπὴν ἔχω.

ΟΡΕΣΤΗΣ.

ἄζηλά γ', ὦ νεᾶνι, κοὐκ εὐδαίμονα.

609 f. *O noble spirit, how truly art thou from some goodly line descended, and to thy friends a friend indeed!* — **πέφυκας**: πεφυκέναι is a freq. poetic synonym of εἶναι, but the precise meaning of the verb may still come to view and have its special appropriateness, as here with its first predicate ἀπὸ ῥίζης. The same remark may be made of γεγώς as synonym of ὤν: *cf.* v. 495, and esp. v. 509.

611 f. **τῶν ἐμῶν . . . λέλειπται**: *he that is left to me of my own kin.* ὁμόσποροι, however, here and usually, signifies brothers and sisters; *cf.* vs. 695, 922. — **ὅσπερ**: more pointed than the simple ὅς.

613. **πλὴν ὅσα** κτλ.: *except in so far as I behold him not.* The spectator would highly enjoy the little exception which Iphigenia, who is thinking of the letter, feels constrained to make. This 'irony' is beautifully sustained from first to last, yet perhaps it is seen at its best in vs. 627–635.

614. **βούλει**: *prefer.*

615 f. **πολλὴ δέ τις** κτλ.: *you are possessed by a singular readiness for that event.* — **τοῦδε**: τοῦ θανεῖν. — **τις** and τυγχάνει convey the tone of one who cannot quite satisfactorily account for what she witnesses.

617. **καὶ . . . τλήσεται**: *and bring himself to the dreadful task.* — **τὰ δεινά**: cognate acc.; *cf.* v. 869, also v. 862.

618. **προστροπήν**: *homage.*

619. *Services unenviable truly, maiden, and unblest.* — **ἄζηλα**: generalizing plural (like δεινά v. 617), notwithstanding the sing. προστροπήν v. 618.

ΙΦΙΓΕΝΕΙΑ.

ἀλλ' εἰς ἀνάγκην κείμεθ', ἣν φυλακτέον.

ΟΡΕΣΤΗΣ.

αὐτὴ ξίφει θύουσα θῆλυς ἄρσενας;

ΙΦΙΓΕΝΕΙΑ.

οὔκ· ἀλλὰ χαίτην ἀμφὶ σὴν χερνίψομαι.

ΟΡΕΣΤΗΣ.

ὁ δὲ σφαγεὺς τίς; εἰ τάδ' ἱστορεῖν με χρή.

ΙΦΙΓΕΝΕΙΑ.

εἴσω δόμων τῶνδ' εἰσὶν οἷς μέλει τάδε.

ΟΡΕΣΤΗΣ.

τάφος δὲ ποῖος δέξεταί μ' ὅταν θάνω;

ΙΦΙΓΕΝΕΙΑ.

πῦρ ἱερὸν ἔνδον χάσμα τ' εὐρωπὸν πέτρας.

ΟΡΕΣΤΗΣ.

φεῦ·
πῶς ἄν μ' ἀδελφῆς χεὶρ περιστείλειεν ἄν;

620. **εἰς ἀνάγκην κείμεθα**: *I am laid under the necessity.* κεῖσθαι is the regular passive of τιθέναι. Either word implies motion, hence εἰς.

621 f. **ξίφει θύουσα**: *i.e.* σφάττουσα. In these two lines the same division of θύειν (θύσει v. 617) occurs as in v. 40 after v. 38. — **θῆλυς ἄρσενας**: the juxtaposition of reciprocal or antithetic terms was much affected in the tragic style, though by no means peculiar to tragedy; *cf.* βαρβάροισι βάρβαρος v. 31, παροῦσ' ἀπόντι v. 62, ὑσίας ὕσιον v. 130, τρεῖς μία v. 1065, φόνῳ φόνον v. 1223. For θῆλυς as fem., see H. 229 a.

625. Due and proper burial rites were a matter of the deepest concern to the ancient Greek.

626. Diodorus Siculus xx. 14 suggests that Euripides may have derived the notion of this fiery tomb from accounts of a Carthaginian deity (Κρόνος, *i.e.* 'Moloch'), upon the uplifted hands of whose brazen image human victims were placed, whence they rolled into a pit of fire. — **εὐρωπόν**: *yawning.* For the form of the word, *cf.* κοιλωπός v. 263.

627. The duty of composing (περιστέλλειν) the remains, devolved upon

ΙΦΙΓΕΝΕΙΑ.

μάταιον εὐχήν, ὦ τάλας, ὅστις ποτ' εἶ,
ηὔξω· μακρὰν γὰρ βαρβάρου ναίει χθονός.
630 οὐ μήν, ἐπειδὴ τυγχάνεις Ἀργεῖος ὤν,
ἀλλ' ὧν γε δυνατὸν οὐδ' ἐγὼ λλείψω χάριν.
πολύν τε γάρ σοι κόσμον ἐνθήσω τάφῳ,
ξανθῷ τ' ἐλαίῳ σῶμα σὸν κατασβέσω,
καὶ τῆς ὀρείας ἀνθεμόρρυτον γάνος
635 ξουθῆς μελίσσης εἰς πυρὰν βαλῶ σέθεν.

the female relatives of the dead. Orestes is thinking of Electra. In Sophocles, Electra herself says of Orestes, whom she believes dead, *κακῶς ἀπώλου, σῆς κασιγνήτης δίχα· | κοὔτ' ἐν φίλαισι χερσὶν ἡ τάλαιν' ἐγὼ | λουτροῖς σ' ἐκόσμησ' οὔτε παμφλέκτου πυρὸς | ἀνειλόμην, ὡς εἰκός, ἄθλιον βάρος* Soph. *El.* 1137. — **πῶς ἂν** κτλ.: the question is equivalent to a wish; see H. 870 e.

629. **χθονός**: gen. of separation after the adverb *μακράν*.

630 f. *Yet no! — for since thou art an Argive, so far as may be, I will not myself omit the grateful service.* — **οὐ μὴν ἀλλά**: see H. 1035 c. The particles regularly occur as a compact elliptical phrase, not separated as here by a parenthetic clause. The separation lends weight to the negation. This passage is further remarkable in having a negative statement ('litotes') after *ἀλλά*, instead of an affirmative one — in fact, the very negation which would regularly supply the ellipsis: — *οὐ μὴν ἀλλ' οὐκ ἐλλείψω*, instead of *οὐ μὴν (ἐλλείψω) ἀλλὰ δώσω*. This again adds rhetorical force. — **ὧν γε δύνατον**: *τούτων ἅ γε δύνατόν ἐστι χαρίσασθαι*. The gen. limits *χάριν*, and is explained in substance by *κόσμον, ἐλαίῳ, etc.* below. — **οὐδ' ἐγώ**: contrasting *ἐγώ* with the subject of *ναίει* v. 629; *cf.* v. 612.

632. **κόσμον**: fine raiment especially is meant; *cf. καίεο δ' ἔν τ' ἐσθῆτι θεῶν καὶ ἀλείφατι πολλῷ | καὶ μέλιτι γλυκερῷ* Hom. *ω* 67, of the funeral of Achilles. — **τάφῳ**: viz. that described in v. 626.

633. **κατασβέσω**: the fire of course could not be quenched with oil, but an offering poured to feed the last dying flame might fairly be expressed by this word.

634 f. *And flower-distilled nectar of the brown wild bee will I cast into thy pyre. Cf.* v. 165, and *τῆς ἀνθεμουργοῦ στάγμα, παμφαὲς μέλι*, in the passage quoted from Aeschylus on that line. **γάνος**: *γάνυσθαι* (v. 1239), *cf.* 'Ganymede.' Here "balm," ('of a thousand flowers'); usually "cordial," (of the vine) *ἀμπέλου γάνος* Aesch. *Pers.* 615, *βότρυος Bacch.* 261, 382, *Διονύσου Cycl.* 415; sometimes only "beverage," (of cold water) *κρηναῖον γάνος* Aesch. *Pers.* 483, *διοσδότῳ γάνει id. Ag.* 1391 (the dew from heaven — what 'the black earth drinks').

There is in Iphigenia's second quatrain (vs. 632–635) a lisping melody (sigmatism modified by liquids) of

ἀλλ' εἶμι δέλτον τ' ἐκ θεᾶς ἀνακτόρων
οἴσω· τὸ μέντοι δυσμενὲς μὴ 'μοῦ λάβῃς.
φυλάσσετ' αὐτούς, πρόσπολοι, δεσμῶν ἄτερ.
ἴσως ἄελπτα τῶν ἐμῶν φίλων τινὶ
πέμψω πρὸς Ἄργος, ὃν μάλιστ' ἐγὼ φιλῶ,
καὶ δέλτος αὐτῷ ζῶντας, οὓς δοκεῖ θανεῖν,
λέγουσ' ἀπίστους ἡδονὰς ἀπαγγελεῖ.

ΧΟΡΟΣ.

κατολοφύρομαι σὲ τὸν χερνίβων
ῥανίσι μελόμενον ῥανίσιν αἱμακταῖς.

ΟΡΕΣΤΗΣ.

οἶκτος γὰρ οὐ ταὐτ', ἀλλὰ χαίρετ', ὦ ξέναι.

surpassing sweetness, fit to be described by Homer's *μέλιτος γλυκίων ῥέεν αὐδή* A 249.

637. **τὸ μέντοι** κτλ.: *the unfriendly will, however, take not as from me.* She means that he must accept the hostile act as the law of the land, as the captive who wrote the letter for her chose to do (vs. 585 ff.). See on v. 595. *μέντοι* is adversative. *τὸ δυσμενές*, and *δέλτον* (first word after the pause v. 636), have corresponding emphasis. The priestess' movement to fetch the letter that is to save the life of Pylades, suggests to her once more the nearer approach of his companion's very different fate.

638. **πρόσπολοι**: the guards re-enter from the temple as the doors are opened for Iphigenia; see v. 470. — **δεσμῶν ἄτερ**: *i.e.* the manacles are not to be replaced; *cf.* vs. 468 f.

639–642. These lines are of the nature of a soliloquy, pronounced as she is on the point of crossing the threshold.

641 f. *And the letter, declaring that they live whom he supposes dead, will announce to him a joy incredible.* — **ζῶντας λέγουσα**: see on v. 1047. Here the participle is under the influence of *ἀπαγγελεῖ*, with which it would be regular. — The plural again enables Iphigenia to avoid speaking too plainly; *cf.* v. 539. — **ἀπίστους ἡδονάς**: *cf. ἀπίστῳ περιβαλὼν βραχίονι* v. 796, when the message is actually delivered; also *ἄτοπον ἀδονάν* v. 842.

(**Commos.**)

644–656. See Introd. p. 33, and for the metre *ib.* p. 50.

644 f. Addressed to Orestes. — **σέ**: the emphatic form, in accordance with the antithesis, (*σὲ δέ* v. 647). — **μελόμενον**: *devoted, i.e.* doomed. *Cf.* v. 184, *Ἄιδᾳ μέλονται κάτω Hel.* 1161, *Ἄρτεμιν, ᾇ μελόμεσθα Hipp.* 60. — **ῥανίσιν αἱμακταῖς**: *cf. δρόσον αἱμητηράν* v. 443. *ῥανίς*: *ῥαίνειν* (*sprinkle*).

646. The usual idiomatic arrangement would be *ἀλλ' οὐ γὰρ οἶκτος ταὐτ'*

ΧΟΡΟΣ.

σὲ δὲ τύχας μάκαρος, ἰὼ νεανία,
σεβόμεθ', εἰς πάτραν ὅτι πόδ' ἐμβάσει.

ΠΥΛΑΔΗΣ.

ἄζηλά τοι φίλοισι, θνησκόντων φίλων.

ΧΟΡΟΣ.

ὦ σχέτλιοι πομπαί· φεῦ φεῦ ἀπόλλυσαι.
αἰαῖ αἰαῖ.
πότερος ὁ μέλλων;
ἔτι γὰρ ἀμφίλογα δίδυμα μέμονε φρήν,
σὲ πάρος ἢ σ' ἀναστενάξω γόοις.

ΟΡΕΣΤΗΣ.

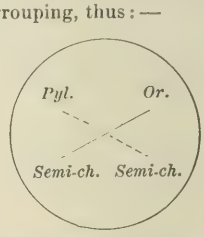
Πυλάδη, πέπονθας ταὐτό, πρὸς θεῶν, ἐμοί;

ἐστί, χαίρετε. *Cf.* v. 118. — **γάρ**: refers forward to χαίρετε. — "Nay, here is no cause for sorrow, stranger maidens, but for your rejoicing!"

647 f. Addressed to Pylades. — **τύχας**: causal gen. — **σεβόμεθα**: nearly equiv. to μακαρίζομεν (*congratulate*). — **πόδ' ἐμβάσει**: πόδα is very often joined to intrans. verbs in Euripides (H. 716 Rem.). *Cf.* εἰς ἄντλον ἐμβήσει πόδα *Heracl.* 168. We should say "thou wilt *set* foot in, *etc.*"

650. **ἄζηλα**: *sc.* ἐστί. For the pl. see H. 635 a. — **θνησκόντων φίλων**: ὅταν θνήσκωσι φίλοι.

The responses of Orestes and Pylades, deprecating the commiseration and congratulation tendered to them respectively by the chorus, foreshadow the scene which follows (vs. 672–722), the contest of friendship. If the two choral passages, vs. 644 f. and 647 f., were sung each by a semichorus, as they very likely may have been, this would give a neat cross-arrangement in the grouping, thus: —



651–656. The chorus has caught somewhat of the spirit that animates the two friends themselves.

651. **ὦ σχέτλιοι πομπαί**: *ah, cruel errand!* Addressed to Pylades. — **πομπαί**: corresponding to πέμπειν in vs. 590, 604. — **ἀπόλλυσαι**: addressed to Orestes, as could be made perfectly clear in the representation.

653. **ὁ μέλλων**: *sc.* ἀπολεῖσθαι, from ἀπόλλυσαι above. "Which is the *one?*"

655 f. "My heart swells still with

ΠΥΛΑΔΗΣ.

οὐκ οἶδ' · ἐρωτᾷς οὐ λέγειν ἔχοντά με.

ΟΡΕΣΤΗΣ.

τίς ἐστὶν ἡ νεᾶνις; ὡς Ἑλληνικῶς
ἀνήρεθ' ἡμᾶς τούς τ' ἐν Ἰλίῳ πόνους
νόστον τ' Ἀχαιῶν τόν τ' ἐν οἰωνοῖς σοφὸν
Κάλχαντ' Ἀχιλλέως τ' ὄνομα, καὶ τὸν ἄθλιον
Ἀγαμέμνον' ὡς ᾤκτειρεν ἠρώτα τέ με
γυναῖκα παῖδάς τ'. ἔστιν ἡ ξένη γένος
ἐκεῖθεν, Ἀργεία τις· οὐ γὰρ ἄν ποτε
δέλτον τ' ἔπεμπε καὶ τάδ' ἐξεμάνθανεν,
ὡς κοινὰ πράσσουσ', Ἄργος εἰ πράσσει καλῶς.

wavering doubt twofold." *Cf.* διχθὰ δέ μοι κραδίη μέμονε φρεσὶν ὁρμαίνοντι Hom. Π 435. The Homeric μέμονας, μέμονεν, occurs also in Aeschylus and Sophocles. — **ἤ**: without preceding πότερον or εἰ: *cf.* οὐδέ τι ἴδμεν, | ζώει ὅ γ' ἦ τέθνηκεν Hom. δ 109. — **πάρος**: *sooner* (μᾶλλον). — **σ' ἀναστενάξω**: even the emphatic σέ may suffer elision; *cf.* vs. 708, 1069, 1085.

658. **πέπονθας ταὐτό**: *have you been affected in the same way? Cf.* ὅ τι (*how*) μὲν ὑμεῖς, ὦ ἄνδρες Ἀθηναῖοι, πεπόνθατε ὑπὸ τῶν ἐμῶν κατηγόρων, οὐκ οἶδα (the beginning of Plato's *Apol.*).

659. Although Pylades' reply is meant literally ("You are asking me a question that I cannot answer until you tell me how you have been affected yourself"), his words are at the same time evasive in tenor, since he knows well that what occupies his own mind (v. 672) is quite absent from Orestes' thoughts. — **οὐκ οἶδα**: often an evasive or deprecatory phrase; *cf.* v. 546. — **ἐρωτᾷς** κτλ.: the main idea is in οὐκ ἔχοντα.

660–663. **ὡς Ἑλληνικῶς**: *how like a Greek indeed! Cf.* v. 540. — **ἀνήρετο**: ἀνερωτᾶν. — **ἐν οἰωνοῖς σοφόν**: *cf.* Κάλχας Θεστορίδης, οἰωνοπόλων ὕχ' ἄριστος Hom. Α 69.

666–668. **οὐ γὰρ ἄν . . . ἐξεμάνθανεν**: *else she would never have undertaken to send the letter and to learn all this from us.* The verbs are true imperfects; see on ἔπεμπε v. 335. — **ὡς** κτλ.: "as one who shared the lot, if all be well at Argos." Concisely, ὡς κοινὰ πράσσουσα Ἄργει might have been said; or formally, ὡς καλῶς πράσσουσα, Ἄργος εἰ καλῶς πράσσει. As the line stands, there is a neat variation of form. — **κοινὰ πράσσουσα**: see on ἃ πράσσω v. 692. — **Ἄργος**: the position is to be noted. — **εἰ πράσσει**: the indicative holds to the point of view of the main subject. Iphigenia said, in effect, κοινὰ πράσσω, Ἄργος εἰ πράσσει καλῶς.

ΠΥΛΑΔΗΣ.

ἔφθης με μικρόν· ταὐτὰ δὲ φθάσας λέγεις·
πλὴν ἕν· τὰ γάρ τοι βασιλέων παθήματα
ἴσασι πάντες, ὧν ἐπιστροφή τις ἦν. —
ἀτὰρ διῆλθον χἄτερον λόγον τινά.

ΟΡΕΣΤΗΣ.

τίν'; εἰς τὸ κοινὸν δοὺς ἄμεινον ἂν μάθοις.

ΠΥΛΑΔΗΣ.

αἰσχρὸν θανόντος σοῦ βλέπειν ἡμᾶς φάος·
κοινῇ τ' ἔπλευσα, δεῖ με καὶ κοινῇ θανεῖν.

669–671. Before unburdening his heart, Pylades makes a brief response to Orestes' words; and we note that Pylades is, for the time being, less inclined than Orestes to be pleased with the priestess.

669. "You have got the start of me a little, and in so doing you say just what I should myself have said." — **ἔφθης, φθάσας**: repetition like that in vs. 513, 522.

670 f. **τὰ γάρ τοι** κτλ.: "what happens to princes is known to all who were in the least conversant with events." Hence it does not follow that the woman is herself really a native of Argos, because she is interested in Agamemnon. This is the one exception (**πλὴν ἕν**) that Pylades takes to his companion's remarks. — **ἐπιστροφή**: *cf.* *ἐπεὶ καὶ κεῖνος ἐπίστροφος ἦν ἀνθρώπων* Hom. *α* 177 ("Odysseus had dealings with the world"). — **ἦν**: the past tense by assimilation to the time implied in *τὰ παθήματα* (thinking of Agamemnon); *cf.* v. 262.

672. *There is another consideration, however, that I have had in mind.* — **διῆλθον**: the aor. refers to the moment when Pylades heard the words uttered by Orestes at vs. 603 ff. — **χἄτερον**: *καὶ ἕτερον*: *καί*, besides what he thought in consonance with vs. 660 ff. — **λόγον**: see on v. 578.

673. "Out with it, and let 's see if I can help you!" is the thought, called forth by the grave and troubled air with which Pylades had spoken line 672. — **εἰς τὸ κοινὸν δούς**: *κοινώσας*, *sc.* *αὐτόν*. 'Two heads are better than one.'

Vs. 672 f. are transitional; likewise vs. 657 f. Perspicuity requires that all abruptness should be avoided, as the significant masses of the dramatic discourse succeed one another.

674. The rhythm is heavy when, as here, a pause is allowed to divide a trimeter in halves. This is usually avoided, but sometimes permitted for special effect; *cf.* *ἀτιμίας μὲν οὔ, προμηθίας δὲ σοῦ* Soph. *El.* 1036. In v. 673 the effect is modified by the caesura in the first foot (*τίν'*;).

675. The sentence is anacoluthous, as far as the particles *τέ* and *καί* are concerned, for they cannot be correlative, with the present arrangement

καὶ δειλίαν γὰρ καὶ κάκην κεκτήσομαι
Ἄργει τε Φωκέων τ' ἐν πολυπτύχῳ χθονί,
δόξῳ δὲ τοῖς πολλοῖσι, πολλοὶ γὰρ κακοί,
προδοὺς σεσῶσθαί σ' αὐτὸς εἰς οἴκους μόνος,
ἢ καφεδρεύσας ἐπὶ νοσοῦσι δώμασιν
ῥάψαι μόρον σοι σῆς τυραννίδος χάριν,
ἔγκληρον ὡς δὴ σὴν κασιγνήτην γαμῶν.
ταῦτ' οὖν φοβοῦμαι καὶ δι' αἰσχύνης ἔχω,
κοὐκ ἔσθ' ὅπως οὐ χρὴ συνεκπνεῦσαί μέ σοι
καὶ συσφαγῆναι καὶ πυρωθῆναι δέμας,

of the words. As the line stands, there is asyndeton, owing to the intrusion of δεῖ (which is placed first after the pause for emphasis), and *καί* means *also*. The sense and point, however, are the same as with correlation, and *τέ* is not otiose. Some of the commentators of Euripides appear not to understand that the finest rhetoric refuses complete allegiance to laws of formal structure.

676. **καὶ . . . καί**: correlative. — **κάκην**: not the adjective; obs. the accent. — **κεκτήσομαι** κτλ.: *I shall have earned the name of*. *Cf. τὴν δυσσέβειαν εὐσεβοῖσ' ἐκτησάμην* Soph. *Ant.* 924.

678. **πολλοὶ γὰρ κακοί**: *i.e.* "and judge others by themselves."

679. Observe the free placing of the enclitic *σέ*, which is the obj. of *προδούς*. *προδούς* and *σεσῶσθαι*, likewise *σέ* and *αὐτός*, are thus brought into immediate juxtaposition. Enclitic pronouns may be tucked away almost anywhere, since there is rarely any possible ambiguity as to the meaning, and thus become valuable for rhetorical purposes. — **σεσῶσθαι εἰς οἴκους**: *cf.* v. 1068. The sigmatism here is rather strong.

680 f. **ἢ καὶ . . . σοι**: *or even to have taken advantage of the troubles of thy house and devised death for thee*. The literal meaning of *ἐφεδρεῦσαι* and *ῥάψαι* must be noted, though not easy to preserve in translating. — **ἐπί**: see on v. 482. Here it repeats *ἐπί* in comp. (*ἐφεδρεύσας*).

682. "Heiress, forsooth, as thy sister would be, whom I have to wife." — **ἔγκληρον**: predicative, and emphatically placed as the finger-point of the slanderers (v. 678). Electra would become *ἔγκληρος* by the death of Orestes. — **ὡς δή**: introduces subjectively (and with irony) the view of the *πολλοί*. — **γαμῶν**: pres. with the sense of a pf., like *φεύγω* v. 512, *νικᾶν*, *etc.* Pylades was already married to Electra; see vs. 915, 922. At the close of the *Electra*, this alliance is enjoined upon Orestes by the Dioscuri: *Πυλάδῃ μὲν Ἠλέκτραν δὸς ἄλοχον εἰς δόμους,| σὺ δ' Ἄργος ἔκλιπε Ἐλ.* 1249.

683. **ταῦτα δι' αἰσχύνης ἔχω**: *ταῦτ' αἰσχύνομαι, αἰσχρὰ ἡγοῦμαι. Cf. ἐγώ σε δι' οἴκτου χεῖρα θ' ἱκεσίαν ἔχω Hec.* 851 (*i.e. οἰκτείρω*). This line is resumptive (*οὖν*). **δι' αἰσχύνης ἔχω** repeats *αἰσχρόν* v. 674, the first word of the speech.

φίλον γεγῶτα καὶ φοβούμενον ψόγον.

ΟΡΕΣΤΗΣ.

εὔφημα φώνει· ταμὰ δεῖ φέρειν κακά·
ἁπλᾶς δὲ λύπας ἐξόν, οὐκ οἴσω διπλᾶς.
ὃ γὰρ σὺ λυπρὸν κἀπονείδιστον λέγεις,
ταῦτ' ἔστιν ἡμῖν, εἴ σε συμμοχθοῦντ' ἐμοὶ
κτενῶ· τὸ μὲν γὰρ εἰς ἔμ' οὐ κακῶς ἔχει,
πράσσονθ' ἃ πράσσω πρὸς θεῶν, λιπεῖν βίον.
σὺ δ' ὄλβιός τ' εἶ καθαρά τ', οὐ νοσοῦντ', ἔχεις
μέλαθρ', ἐγὼ δὲ δυσσεβῆ καὶ δυστυχῆ.
σωθεὶς δὲ παῖδας ἐξ ἐμῆς ὁμοσπόρου
κτησάμενος, ἢν ἔδωκά σοι δάμαρτ' ἔχειν,
ὄνομά τ' ἐμοῦ γένοιτ' ἄν, οὐδ' ἄπαις δόμος

686. *Because I love you, and because I fear the blame.* — **γεγῶτα**: *ὄντα.*

687. **εὔφημα φώνει**: *be silent!* The gratuitous sacrifice of a second life is to Orestes an impious thought. — **ταμὰ** κτλ.: this is made clear by the following line. Orestes must bear his own fate, — that he cannot help, — but the death of Pylades would be a needless addition to his woe.

688. *But while free to bear but a single sorrow, a double one I will not endure.* — **ἐξόν**: *sc. φέρειν*, from *οἴσω*. For the acc. abs., see G. 1569, H. 973.

690. **ταῦτ' ἔστιν ἡμῖν**: "all that falls on *me*," viz. *τὸ λυπρὸν καὶ τὸ ἐπονείδιστον.*

691 f. **τὸ εἰς ἐμέ**: *as regards myself:* adverbial phrase. — **οὐ κακῶς ἔχει**: the subj. is λιπεῖν βίον (*sc.* με). — **πράσσονθ' ἃ πράσσω**: *faring as I do fare;* see on *ὕλωλεν ὡς ὕλωλε* v. 575. — **ἅ**: acc. of the internal obj., instead of an adverb (*εὖ, κακῶς πράσσειν*). *Cf.* v. 668, *πολλὰ . . . δυστυχῆ τε πράσσει* Aesch. *Sept.* 338. See G. 1054, H. 716 b.

695–698. **σωθεὶς δὲ . . . κτησάμενος**: *your life once saved — then, in case you have children, etc.* *σωθείς* is subordinate to *κτησάμενος*, which, in its turn, forms the condition to what follows. — **ὄνομα . . . γένοιτ' ἄν**: *my name will be continued.* This is meant literally. Pylades would name his son *Orestes*, and regard himself as perpetuating the line of Agamemnon, not that of Strophius. *Cf.* *καὶ τῷ ἐμῷ παιδίῳ ἐθέμην τὸ ὄνομα τὸ ἐκείνου, ἵνα μὴ ἀνώνυμος ὁ οἶκος αὐτοῦ γένηται* Isaeus ii. 36, said by the adopted son of Menecles (*ἐκείνου*), who had died childless. The structure of the whole passage is anacoluthous; regularly a verb in the 2d pers. should have followed *κτησάμενος*. See on v. 947.

697 f. **τε . . . οὐδέ**: inexact correlation, as so often occurs with neg. particles; *cf.* *πρὶν μὲν γὰρ αὐτοῖν ἦν ἔρις, Κρέοντι τε | θρόνους ἑᾶσθαι μηδὲ*

πατρῷος οὐμὸς ἐξαλειφθείη ποτ' ἄν.
ἀλλ' ἕρπε καὶ ζῆ καὶ δόμους οἴκει πατρός.
ὅταν δ' ἐς Ἑλλάδ' ἵππιόν τ' Ἄργος μόλῃς,
πρὸς δεξιᾶς σε τῆσδ' ἐπισκήπτω τάδε·
τύμβον τε χῶσον καπίθες μνημεῖά μοι,
καὶ δάκρυ' ἀδελφὴ καὶ κόμας δότω τάφῳ.
ἄγγελλε δ' ὡς ὄλωλ' ὑπ' Ἀργείας τινὸς
γυναικὸς ἀμφὶ βωμὸν ἁγνισθεὶς φόνῳ.
καὶ μὴ προδῷς μου τὴν κασιγνήτην ποτέ,
ἔρημα κήδη καὶ δόμους ὁρῶν πατρός.
καὶ χαῖρ'· ἐμῶν γὰρ φίλτατον σ' ηὗρον φίλων,
ὦ συγκυναγὲ καὶ συνεκτραφεὶς ἐμοί,

χραίνεσθαι πόλιν Soph. *Oed. Col.* 367. Here, οὐδέ results from a feeling that the previous clause was in effect a simple negation (οὐκ ἂν ἀφανισθείη τὸ ὄνομα), while τέ was said as if merely καὶ δόμος μένοι were to follow. — **ἄπαις**: predicative after ἐξαλειφθείη: "be effaced through lack of issue." Orestes turns the argument of Pylades in v. 682 very effectually against him.

699. **ἕρπε**: *go*. See on ἕρπει v. 477. — **δόμους πατρός**: viz. the house of Agamemnon.

700 f. **ἵππιον**: *cf.* Ἄργος ἐς ἱππόβοτον Hom. Γ 75, aptum dicet equis Argos ditisque Mycenas Hor. *Carm.* i. 7, 9. Here, there is pathos in the ornamental epithet; *cf.* the effect of the epithets in vs. 633–635. — **τῆσδε**: he takes the hand of Pylades. — **ἐπισκήπτω τάδε**: *I charge thee thus.* ἐπισκήπτειν is the regular word for a dying man's injunction; see especially Lysias xiii. 41, 42. Usually with dat. of the person, here accusative.

702. **τύμβον**: in this case a cenotaph. — **καπίθες**: καὶ ἐπίθες.

703. *Cf.* vs. 172 f., and the note.

704 f. Said bitterly: death at the altar, and at a *woman's* hands. There is one pause in the distich, viz. after γυναικός. — **ἁγνισθεὶς φόνῳ**: *consecrated to a bloody death.*

707. **ἔρημα**: predicative, and in sense connected with both objects; "beholding desolation in the house of my father and its alliances." To the κῆδος formed by his union with Electra, Pylades must prove true (μὴ προδῷς v. 706).

708–710. "And now, farewell! — my friend of friends I found in thee — thou sharer of my hunting-days, and all my young days besides, bearer of many a burden of my woes." — **ὦ συγκυναγέ**: the two had hunted together Φωκέων ἐν πολυπτύχῳ χθονί. That was where Odysseus, in his youth, killed the wild boar, and got the scar on his leg, τήν ποτέ μιν σῦς ἤλασε λευκῷ ὀδόντι | Παρνησσόνδ' ἐλθόντα μετ' Αὐτόλυκόν τε καὶ υἷας Hom. τ 393. Goethe had our passage in mind when he wrote: 'Wenn wir zusammen oft dem Wilde nach | Durch Berg' und Thäler rannten' *Iphigenie*

ὦ πόλλ' ἐνεγκὼν τῶν ἐμῶν ἄχθη κακῶν.
ἡμᾶς δ' ὁ Φοῖβος μάντις ὢν ἐψεύσατο·
τέχνην δὲ θέμενος ὡς προσώταθ' Ἑλλάδος
ἀπήλασ' αἰδοῖ τῶν πάρος μαντευμάτων.
ᾧ πάντ' ἐγὼ δοὺς τἀμὰ καὶ πεισθεὶς λόγοις,
μητέρα κατακτὰς αὐτὸς ἀνταπόλλυμαι.

ΠΥΛΑΔΗΣ.

ἔσται τάφος σοι, καὶ κασιγνήτης λέχος
οὐκ ἂν προδοίην, ὦ τάλας, ἐπεί σ' ἐγὼ
θανόντα μᾶλλον ἢ βλέπονθ' ἕξω φίλον.
ἀτὰρ τὸ τοῦ θεοῦ σ' οὐ διέφθορέν γέ πω
μάντευμα, καίτοι γ' ἐγγὺς ἕστηκας φόνου.
ἀλλ' ἔστιν ἔστιν ἡ λίαν δυσπραξία
λίαν διδοῦσα μεταβολὰς, ὅταν τύχῃ.

ii. 1, said by Orestes to Pylades. *συνεκτραφείς* is also finely expanded by Goethe in the same scene:— the life together in Phocis, when his cheery cousin flitted about the fate-laden Orestes, 'Gleich einem leichten, bunten Schmetterling | Um eine dunkle Blume.' — **ὦ πόλλ' ἐνεγκὼν τῶν ἐμῶν ἄχθη κακῶν**: note the vocalization, the solemn roll of the ω-sound. *Cf.* *τῶν σῶν τε κἀμῶν οὐκ ὄπωπ' ἐγὼ κακῶν* Soph. *Ant.* 6, *μέγιστα πάντων ὧν ὄπωπ' ἐγὼ κακῶν id. El.* 763, 'Where rolls the Oregon, and hears no sound | Save his own dashings.'

711. **ἡμᾶς δέ**: *as for me.* — **μάντις ὤν**: *cf.* v. 574. *μάντις* had come to be an unpopular title at the time this play was written. — Orestes invariably comes around to his sceptical grievances, and Pylades quite as invariably fails to be infected.

712. **τέχνην θέμενος**: *τεχνησάμενος. Cf.* the reproach in v. 77. Orestes here charges the oracle with finally contriving to put him out of the way, to save its credit, the first response, commanding matricide, having proved a mistake.

714. **ᾧ . . . τἀμά**: *committing to him my all.* — **λόγοις**: *sc.* **αὐτοῦ**, from **ᾧ**.

716–718. *A sepulchre thou shalt have, and to thy sister I will ne'er prove false, unhappy man, etc.* The arguments of Orestes were unanswerable, and Pylades, like a sensible man, does not attempt to answer them. — **ἕξω φίλον**: *will I hold thee dear.* The hyperbole in this line is perfectly natural.

719 f. For the spirit of Pylades' words, *cf.* v. 105. — **καίτοι κτλ.**: not a dependent clause, since *καίτοι ἕστηκας* cannot be grammatically equiv. to *καίπερ ἑστηκώς* or *ἑστῶτα*, in classic Greek. Translate, however: "though near indeed to death thou standest."

721. **ἔστιν . . . διδοῦσα**: *δίδωσι.* See GMT. 831. The periphrasis is here

ΟΡΕΣΤΗΣ.

σίγα· τὰ Φοίβου δ' οὐδὲν ὠφελεῖ μ' ἔπη·
γυνὴ γὰρ ἥδε δωμάτων ἔξω περᾷ.

ΙΦΙΓΕΝΕΙΑ.

ἀπέλθεθ' ὑμεῖς καὶ παρευτρεπίζετε
τἄνδον μολόντες τοῖς ἐφεστῶσι σφαγῆ.
δέλτου μὲν αἵδε πολύθυροι διαπτυχαί,
ξένοι, πάρεισιν· ἃ δ' ἐπὶ τοῖσδε βούλομαι
ἀκούσατ'· οὐδεὶς αὐτὸς ἐν πόνοις τ' ἀνὴρ
ὅταν τε πρὸς τὸ θάρσος ἐκ φόβου πέσῃ.
ἐγὼ δὲ ταρβῶ μὴ ἀπονοστήσας χθονὸς

employed for the sake of beginning with the energetic formula ἔστιν ἔστιν, which occurs elsewhere, and was esp. liked by Demosthenes. — ὅταν τύχῃ: *sc.* δοῦσα. This limitation makes it clear that the whole saying is general and not particular. — "There *is*, there *is* in the worst of luck the best of chances for a happy change, if change should be." — Note the repetition of λίαν.

723 f. Iphigenia re-enters, and to Orestes her appearance is a sign confirmatory of his own judgment of the god. — σίγα: *say no more.* See on v. 458. — ἔξω περᾷ: *cf.* v. 1217.

725 f. Addressed to the guards, who again withdraw into the temple.

727. δέλτου πολύθυροι διαπτυχαί: *the letter's leafy folds;* a graphic periphrasis for δέλτος. Iphigenia is all bound up in this letter. — The Greeks said θύραι of folded tablets, as we say 'folding-doors.' The Mss. of Euripides here give πολύθρηνοι, against sense and metre, but the true reading πολύθυροι has been recovered from Aristotle, *Rhet.* iii. 6, who quotes v. 727 to illustrate the poetic 'pluralis maiestatis.' The ancients made their quotations from memory, and in most cases of a disagreement of texts, like the above, the writer who quotes is wrong and the Mss. of the author quoted are right. Thus Diodorus, in the passage cited on v. 626, gives χθονός in place of πέτρας, quoting the line of Euripides.

728–730. ἐπὶ τοῖσδε: *next.* — ἐν πόνοις τε: ὅταν τ' ἐν πόνοις ᾖ. — θάρσος: expresses the state of mind wherein one has nothing to fear, as often the imv. θάρσει is virtually negative ("fear not!"). — πέσῃ: for πίπτειν of passing into a new state, *cf.* the word περιπέτεια (see p. 16). — In English we should be disposed to invert the order of the Greek sentence. "No man is the same (*i.e.* so scrupulous to fulfil his obligations) after escaping from alarm, as when in the midst of danger."

731–733. ἐγὼ δέ: *and so now I.* Personal application of the general truth just stated (*cf.* v. 490). The weight of τὰς ἐμάς and τήνδε is due to

θῆται παρ' οὐδὲν τὰς ἐμὰς ἐπιστολὰς
ὁ τήνδε μέλλων δέλτον εἰς Ἄργος φέρειν.

ΟΡΕΣΤΗΣ.

τί δῆτα βούλει; τίνος ἀμηχανεῖς πέρι;

ΙΦΙΓΕΝΕΙΑ.

735 ὅρκον δότω μοι τάσδε πορθμεύσειν γραφὰς
πρὸς Ἄργος οἵσι βούλομαι πέμψαι φίλων.

ΟΡΕΣΤΗΣ.

ἦ κἀντιδώσεις τῷδε τοὺς αὐτοὺς λόγους;

ΙΦΙΓΕΝΕΙΑ.

τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.

ΟΡΕΣΤΗΣ.

ἐκ γῆς ἀφήσειν μὴ θανόντα βαρβάρου.

ΙΦΙΓΕΝΕΙΑ.

740 δίκαιον εἶπας· πῶς γὰρ ἀγγείλειεν ἄν;

ΟΡΕΣΤΗΣ.

ἦ καὶ τύραννος ταῦτα συγχωρήσεται;

the same reference. — **μὴ ἀπονοστήσας**: pronounced as one word (H. 78). — *Lest, on his safe arrival home from this land, etc.* — **θῆται παρ' οὐδέν**: *παρ' ὀλίγον ποιήσηται, περὶ οὐδενὸς ἡγήσηται.*

737. **τοὺς αὐτοὺς λόγους**: *a like assurance.* *τοὺς αὐτούς*, merely to enforce the idea of perfect reciprocity (*ἀντι-δώσεις*).

738 f. The infinitives depend upon *ἀντιδώσεις λόγους* v. 737, in the same const. of indirect discourse as at v. 735.

740. **δίκαιον εἶπας**: "a reasonable stipulation." — **πῶς γάρ**: *how else?* — Noteworthy is the *cleverness* that everywhere distinguishes Iphigenia. There is nothing of the hebetude which is apt to come from learning to read and write. — Orestes seems to have been over-anxious to assure himself that the letter is really going to be sent.

741. **ἦ καί**: *καί, really;* in v. 737, *also.* — **τύραννος**: Orestes has already been presented to Thoas, vs. 333 f. Differently the pl., v. 109.

ΙΦΙΓΕΝΕΙΑ.

ναί.
πείσω σφε, καὐτὴ ναὸς εἰσβήσω σκάφος.

ΟΡΕΣΤΗΣ.

ὄμνυ· σὺ δ' ἔξαρχ' ὅρκον ὅστις εὐσεβής.

ΙΦΙΓΕΝΕΙΑ.

δώσω, λέγειν χρή, τήνδε τοῖσι σοῖς φίλοις.

ΠΥΛΑΔΗΣ.

τοῖς σοῖς φίλοισι γράμματ' ἀποδώσω τάδε.

ΙΦΙΓΕΝΕΙΑ.

κἀγὼ σὲ σώσω κυανέας ἔξω πέτρας.

ΠΥΛΑΔΗΣ.

τίν' οὖν ἐπόμνυς τοισίδ' ὅρκιον θεῶν;

ΙΦΙΓΕΝΕΙΑ.

Ἄρτεμιν, ἐν ἧσπερ δώμασιν τιμὰς ἔχω.

ΠΥΛΑΔΗΣ.

ἐγὼ δ' ἄνακτά γ' οὐρανοῦ, σεμνὸν Δία.

742. ναί: see on v. 467. Iphigenia hesitates, apparently reflecting that the king will not be prevailed upon to release even one of the victims without reluctance. — **καὶ . . . σκάφος**: *and will myself see your companion on board ship.* — **ναὸς σκάφος**: *ναῦν*, acc. of limit of motion; for the primary obj. of the verb, *sc.* *τόνδε*.

743. 'Tu Pylades, iura; tu vero, Iphigenia, praei verba iurisiurandi cuiuslibet quod pium sit.'

744 f. **τήνδε**: she hands him the letter; *cf.* v. 701. — **ἀποδώσω**: *ἀποδοῦναι* is to deliver to the right person; *cf.* v. 791.

746. **πέτρας**: see on v. 241.

747. **τίνα κτλ.**: *ἐπομνύναι ὅρκιον* (pred.) *θεόν τινι* is to invoke the name of a god as witness or guardian of some oath taken, the acc. (*τίνα;*) of the god sworn by, and the dat. (*τοισίδε*) of the substance of the oath (after *ἐπί* in comp.). We should say "In the name of what divinity do you swear this thing?"

749. **γέ**: because Pylades feels that he is outbidding Iphigenia. *The lord of heaven itself.*

ΙΦΙΓΕΝΕΙΑ.

εἰ δ' ἐκλιπὼν τὸν ὅρκον ἀδικοίης ἐμέ;

ΠΥΛΑΔΗΣ.

ἄνοστος εἴην. τί δὲ σύ, μὴ σώσασά με;

ΙΦΙΓΕΝΕΙΑ.

μήποτε κατ' Ἄργος ζῶσ' ἴχνος θείην ποδός.

ΠΥΛΑΔΗΣ.

ἄκουε δή νυν ὃν παρῆλθομεν λόγον.

ΙΦΙΓΕΝΕΙΑ.

ἀλλ' οὔτις ἔστ' ἄκαιρος, ἣν καλῶς ἔχῃ.

ΠΥΛΑΔΗΣ.

ἐξαίρετόν μοι δὸς τόδ', ἤν τι ναῦς πάθῃ,
χἠ δέλτος ἐν κλύδωνι χρημάτων μέτα
ἀφανὴς γένηται, σῶμα δ' ἐκσώσω μόνον,
τὸν ὅρκον εἶναι τόνδε μηκέτ' ἔμπεδον.

ΙΦΙΓΕΝΕΙΑ.

ἀλλ' οἶσθ' ὃ δράσω; πολλὰ γὰρ πολλῶν κυρεῖ.

750–752. The ceremony is concluded with the usual self-imprecation in case of violating the covenant (*κατ' ἐξωλείας ὀμνύναι*): **εἰ ἐπιορκῶ, ἐξώλης ἀπολοίμην.** *Cf.* *ἐπειδὴ δὲ ὤμοσεν ἐξώλειαν ἑαυτῷ καὶ τοῖς παισὶν ἐπαρώμενος* Lys. xii. 10. — **εἰ . . . ἀδικοίης ἐμέ**: the wish *ἄνοστος εἴην* forms the apodosis. This might have been anticipated in the form of the question; *cf.* *τί δ' ὅρκῳ τῷδε μὴ 'μμένων πάθοις;* ("What do you hope to suffer?") *Med.* 754. — **τί δὲ σύ**: *sc.* *ἐπαρῇ σαυτῇ*; (*εὔχει παθεῖν*). — **μήποτε** κτλ.: amounts to precisely the same thing as Pylades' *ἄνοστος εἴην.*

753 f. Transitional lines. A new head of discourse begins here. — **ἄκαιρος**: said with reference to *παρῆλθομεν.* The line has the air of a proverb. 'A good remark is always in season.'

755–758. **ἐξαίρετον**: *exception*, though in the Greek an adj. — **ἤν τι . . . πάθῃ**: *εἴ τι πάθοι*, euphemistic formula; *if anything should happen to the ship.* — **χρημάτων μέτα**: *together with everything on board*; so that no exertions would avail to save the letter. — **ἔμπεδον**: *binding.*

759–761. **πολλὰ πολλῶν κυρεῖ**: proverbial. 'Much said much won' *κυ-*

τἀνόντα κἀγγεγραμμέν' ἐν δέλτου πτυχαῖς
λόγῳ φράσω σοι πάντ' ἀναγγεῖλαι φίλοις.
ἐν ἀσφαλεῖ γάρ. ἦν μὲν ἐκσώσῃς γραφήν,
αὕτη φράσει σιγῶσα τἀγγεγραμμένα·
ἢν δ' ἐν θαλάσσῃ γράμματ' ἀφανισθῇ τάδε,
τὸ σῶμα σώσας τοὺς λόγους σώσεις ἐμοί.

ΠΥΛΑΔΗΣ.

καλῶς ἔλεξας τῶν τε σῶν ἐμοῦ θ' ὕπερ.
σήμαινε δ' ᾧ χρὴ τάσδ' ἐπιστολὰς φέρειν
πρὸς Ἄργος ὅ τι τε χρὴ κλύοντά σου λέγειν.

ΙΦΙΓΕΝΕΙΑ.

ἄγγελλ' Ὀρέστῃ, παιδὶ τἀγαμέμνονος·
ἥ 'ν Αὐλίδι σφαγεῖσ' ἐπιστέλλει τάδε
ζῶσ' Ἰφιγένεια, τοῖς ἐκεῖ δ' οὐ ζῶσ' ἔτι.

ρεῖν is a poetic synonym of τυγχάνειν. — **τἀνόντα κἀγγεγραμμένα**: τὰ ἐνόντα καὶ ἐγγεγραμμένα (couplet), *the contents that are written there.* — **λόγῳ**: *by word of mouth.* — **πάντα**: const. with what follows. — **ἀναγγεῖλαι**: ἀπαγγεῖλαι, denoting purpose.

762–765. **ἐν ἀσφαλεῖ γάρ**: *sc.* ἐστί. "Then we have a sure thing," explained by what follows (ἢν μὲν . . . ἢν δὲ κτλ.), where the asyndeton is to be noted. For the adverbial phrase with ἐν and adj., *cf.* ἐν καλῷ εἰμές Theocr. xv. 73, ἐν καλλίονι Dem. xiv. 28; with substantive, ἐν ἡδονῇ v. 491, ἐν παρέργῳ v. 516; other examples are more familiar, as ἐν κοινῷ, ἐν μέσῳ, *etc.* — **αὕτη**: ἥδε, deictic and emphatic as contrasted with the bearer of the letter.

765. Notice the sigmatism. The stock example is ἔσωσά σ' ὡς ἴσασιν Ἕλλήνων ὅσοι *Med.* 476, ridiculed by the comic poets, one of whom offered thanks for being saved ἐκ τῶν σίγμα τῶν Εὐριπίδου. *Cf.* 'Which touching but my gentle vessel's side, | Would scatter all her spices on the stream, | Enrobe the roaring waters with my silks' Shak. *Merch. of Ven.* i. 1. See vs. 374–377, 668, 679–681. — **σῶμα σώσας**: σῶμα σῶσαι was a familiar alliterative saying; *cf.* ὃ δ' ἀγαπήσειν με ἔφασκεν, εἰ τὸ σῶμα σώσω ('saved my skin') Lys. xii. 11.

766. **τῶν σῶν**: *i.e.* σεαυτῆς, nom. τὰ σά.

768. **κλύοντά σου**: *from you:* the participle is superfluous in English.

770 f. The beginning of the epistle, which is continued (with interruptions) in the direct form as far as v. 779 (Ὀρέστα), and again in an indirect form vs. 783–786 (αἴαν). — **τάδε**: viz. κόμισαί με κτλ. vs. 744 ff. — **τοῖς ἐκεῖ**: dat. of reference (G. 1172, H. 771).

ΟΡΕΣΤΗΣ.

ποῦ δ' ἔστ' ἐκείνη ; κατθανοῦσ' ἥκει πάλιν ;

ΙΦΙΓΕΝΕΙΑ.

ἥδ' ἣν ὁρᾷς σύ· μὴ λόγοις ἔκπλησσέ με. —
κόμισαί μ' ἐς Ἄργος, ὦ σύναιμε, πρὶν θανεῖν,
ἐκ βαρβάρου γῆς καὶ μετάστησον θεᾶς
σφαγίων, ἐφ' οἷσι ξενοφόνους τιμὰς ἔχω.

ΟΡΕΣΤΗΣ.

Πυλάδη, τί λέξω ; ποῦ ποτ' ὄνθ' ηὑρήμεθα ;

ΙΦΙΓΕΝΕΙΑ.

ἢ σοῖς ἀραία δώμασιν γενήσομαι,
Ὀρέσθ', — ἵν' αὖθις ὄνομα δὶς κλύων μάθῃς.

ΟΡΕΣΤΗΣ.

ὦ θεοί.

ΙΦΙΓΕΝΕΙΑ.

τί τοὺς θεοὺς ἀνακαλεῖς ἐν τοῖς ἐμοῖς ;

773. **ἥδ' ἣν ὁρᾷς σύ**: *sc.* ἔστ' ἐκείνη. *Cf.* ὅδ' εἴμ' ἐγώ σοι κεῖνος Soph. *Phil.* 261. — **λόγοις ἔκπλησσέ με**: *be disturbing me with interruptions; cf.* v. 240.

774. **κόμισαί με**: *take me home; cf.* v. 1362.

776. **ἐφ' οἷσι κτλ.**: *wherein I hold the office of leading guests to slaughter; cf.* vs. 53, 748.

777. **τί λέξω**: Orestes exclaims to this effect, because the words of Iphigenia appear to be addressed directly to him where he stands. — **ποῦ ποτέ κτλ.**: *where in the world are we?* — **ὄντε**: supplementary participle with ηὑρήμεθα, which is best omitted in translating.

778. *Or I shall prove a source of curses to thy house.* — **ἀραία δώμασιν**: alluding to the influence of the vengeful, haunting spirit (ἀλάστωρ) of a wronged person. *Cf.* καὶ σοῖς ἀραία γ' οὖσα τυγχάνω δόμοις *Med.* 608, μενῶ σ' ἐγὼ | καὶ νέρθεν ὢν ἀραῖος εἰσαεὶ βαρύς Soph. *Trach.* 1201, τίς ἂν γονὰν ἀραῖον ἐκβάλοι δόμων; Aesch. *Ag.* 1565.

779. **Ὀρέσθ'**: Ὀρέστα. — **ἵνα . . . μάθῃς**: still addressed to Pylades, but not forming a part of the letter.

780. *Cf.* Φ. ὦ θεοί. Ν. τί τοὺς θεοὺς ἀναστένων καλεῖς; Soph. *Phil.* 736. — **θεοί, θεούς**: pronounced as monosyllables. — **ἐν τοῖς ἐμοῖς**: *in affairs of mine,* "that do not concern yourself."

ΟΡΕΣΤΗΣ.

οὐδέν· πέραινε δ'· ἐξέβην γὰρ ἄλλοσε.

ΙΦΙΓΕΝΕΙΑ.

τάχ' οὖν ἐρωτῶν σ' εἰς ἄπιστ' ἀφίξεται.—
λέγ' οὕνεκ' ἔλαφον ἀντιδοῦσά μου θεὰ
Ἄρτεμις ἔσωσέ μ', ἣν ἔθυσ' ἐμὸς πατήρ,
δοκῶν ἐς ἡμᾶς ὀξὺ φάσγανον βαλεῖν,
εἰς τήνδε δ' ᾤκισ' αἶαν. — αἵδ' ἐπιστολαί,
τάδ' ἐστὶ τἀν δέλτοισιν ἐγγεγραμμένα.

ΠΥΛΑΔΗΣ.

ὦ ῥᾳδίοις ὅρκοισι περιβαλοῦσά με,
κάλλιστα δ' ὀμόσασ', οὐ πολὺν σχήσω χρόνον,
τὸν δ' ὅρκον ὃν κατώμοσ' ἐμπεδώσομεν.
ἰδού, φέρω σοι δέλτον ἀποδίδωμί τε,
Ὀρέστα, τῆσδε σῆς κασιγνήτης πάρα.

781. **οὐδέν**: evasive, like οὐκ οἶδα v. 546. — **ἐξέβην γὰρ ἄλλοσε**: "my thoughts were elsewhere." *Cf.* ποῖ ποτ' ἐξέβης λόγῳ; ("Whither are your words wandering?") Soph. *Phil.* 896.

782. *Questioning you, perchance, he will come to things scarce credible.* Orestes will want to know how the dead has come to life again (κατθανοῦσ' ἥκει πάλιν), and here, Iphigenia says, is the miracle that explains it all (vs. 783–786). — **ἄπιστα**: *cf.* vs. 642, 796.

783–786. **οὕνεκα**: ὅτι. — **ἥν**: has for its antecedent not the nearest word, but the prominent word of the preceding clause, viz. ἔλαφον. — **δοκῶν . . . βαλεῖν**: "fancying that he drove the keen blade into *me*." For the aor. inf., see on ἔδοξα . . . εἰσιδεῖν v. 44. — **αἵδ' ἐπιστολαί**: *this is the message.*

788–790. **ὦ . . . ὀμόσασα**: "O thou layer of an easy oath on me, and happy in that which thou thyself hast sworn!" The elegant construction of the voc. participle is much affected in the iambic trimeter; *cf.* vs. 17, 709 f., 800 f., 836. Its range is of course very limited in English; *cf.* 'O snatch'd away in beauty's bloom! | On thee shall press no ponderous tomb.' — Pylades, who offered the encouraging maxim λίαν διδοῦσα μεταβολὰς κτλ. v. 722, has held his tongue during the revelation made in vs. 769–787. — **περιβαλοῦσα**: περιβαλεῖν, here figuratively; literally, vs. 796, 799. — **κάλλιστα**: καλλίστους ὅρκους. — **σχήσω**: ἐπισχήσω. — **ἐμπεδώσομεν**: *will make good; cf.* ἔμπεδον v. 758. For the shift to the plural, see on vs. 348 f.

ΟΡΕΣΤΗΣ.

δέχομαι· παρεὶς δὲ γραμμάτων διαπτυχάς,
τὴν ἡδονὴν πρῶτ' οὐ λόγοις αἱρήσομαι.
ὦ φιλτάτη μοι σύγγον', ἐκπεπληγμένος
ὅμως σ' ἀπίστῳ περιβαλὼν βραχίονι
εἰς τέρψιν εἶμι, πυθόμενος θαυμάστ' ἐμοί.

ΧΟΡΟΣ.

ξεῖν', οὐ δικαίως τῆς θεοῦ τὴν πρόσπολον
χραίνεις ἀθίκτοις περιβαλὼν πέπλοις χέρα.

ΟΡΕΣΤΗΣ.

ὦ συγκασιγνήτη τε κἀκ ταὐτοῦ πατρὸς
Ἀγαμέμνονος γεγῶσα, μή μ' ἀποστρέφου,
ἔχουσ' ἀδελφόν, οὐ δοκοῦσ' ἕξειν ποτέ.

ΙΦΙΓΕΝΕΙΑ.

ἐγώ σ' ἀδελφὸν τὸν ἐμόν; οὐ παύσει λέγων;
τὸ δ' Ἄργος αὐτοῦ μεστὸν ἥ τε Ναυπλία.

793 f. **δέχομαι**: gracious acceptance ('Thank you'); *cf.* *πρόφρων δέχομαι* Hom. Ψ 647. — **παρεὶς . . . διαπτυχάς**: *letting folded letters go.* As he speaks, Orestes throws down the letter and advances toward the priestess to enfold *her.* — **γραμμάτων διαπτυχάς**: merely a periphrasis for *γράμματα, δέλτον*, as in v. 727. — **πρῶτα**: as if he meant to read the letter afterwards. — **οὐ λόγοις**: *not in words* (*i.e.* but by deeds), said in opposition to *γραμμάτων*.

795 f. **ἐκπεπληγμένος**: *astonished though I am.* — **ἀπίστῳ βραχίονι**: is good!

The symmetry in vs. 783–797 deserves notice, five lines to each of the three persons.

798 f. See on vs. 340 f. It is the chorus' part in tragedy to uphold propriety of every sort, and to interpose in its behalf. Here even sanctity is invaded — a priestess of Artemis! — **περιβαλὼν πέπλοις χέρα**: obs. the different const. with *περιβαλεῖν* in vs. 788, 796.

801. **μή μ' ἀποστρέφου**: said as the priestess repels him with dignity.

803. **ἐγώ σε . . . τὸν ἐμόν**: *sc.* *ἔχω; You my brother!* If the two Greeks had *not* been Orestes and Pylades, they could hardly have played a better game than the one they are playing now, and Iphigenia was not the woman to be cozened by adventurers.

804. **αὐτοῦ μεστόν**: *full of him; i.e.* he is *πανταχοῦ* in Argos (v 568). *Cf.*

ΟΡΕΣΤΗΣ.

οὐκ ἔστ' ἐκεῖ σός, ὦ τάλαινα, σύγγονος.

ΙΦΙΓΕΝΕΙΑ.

ἀλλ' ἦ Λάκαινα Τυνδαρίς σ' ἐγείνατο;

ΟΡΕΣΤΗΣ.

Πέλοπος γε παιδὶ παιδός, οὗ 'κπέφυκ' ἐγώ.

ΙΦΙΓΕΝΕΙΑ.

τί φής; ἔχεις τι τῶνδέ μοι τεκμήριον;

ΟΡΕΣΤΗΣ.

ἔχω· πατρῴων ἐκ δόμων τι πυνθάνου.

ΙΦΙΓΕΝΕΙΑ.

οὐκοῦν λέγειν μὲν χρὴ σέ, μανθάνειν δ' ἐμέ.

ΟΡΕΣΤΗΣ.

λέγοιμ' ἂν ἀκοῇ πρῶτον Ἠλέκτρας τάδε·

v. 324, where φύγῃ ἐξεπίμπλαμεν πάντας points not so much to the numbers of the fugitives as to their scattering in every direction. Similarly, παντα χῇ γὰρ ἄστεως | ζητῶν νιν ἐξέπλησα *Ion* 1107. So of Helen, πλήσασα κλιμακτῆρας εὐσφύρου ποδός *Hel.* 1570 (not a reflection upon the size of her foot, but she was seen to step on *every round* of the ladder). Demosthenes says of the traitors of his time: εἶτ' ἐλαυνομένων καὶ ὑβριζομένων καὶ τί κακῶν οὐχὶ πασχόντων, πᾶσ' ἡ οἰκουμένη μεστὴ γέγονεν xviii. 48. There were plenty of them, to be sure, but the point is that they were *οὐδαμοῦ καὶ πανταχοῦ*. — **Ναυπλία**: the port of Argos, here named only to expand the idea of wandering from place to place.

806 f. For the persons meant, *cf.* vs. 3–5. — **ἀλλ' ἦ**: much the same in effect as ἦ καί v. 741. — **οὗ 'κπέφυκ' ἐγώ**: *whose child am I.* More explicit than simply παῖδα (Πέλοπος παιδὶ παιδὸς παῖδά μ' ἐγείνατο) would have been.

808–826. The recognition of Orestes by Iphigenia is effected by means of tokens (τεκμήρια), a method treated by Aristotle as inferior in artistic merit to that of the primary ἀναγνώρισις of this play (the recognition of Iphigenia by Orestes), which is spontaneously produced by the action of the drama. Arist. *Poet.* xvi.

810. "Rather should you relate, that I may learn." Iphigenia does not care to ask any 'leading questions.'

811 f. The distich marks the shift from one person to the other as questioner. — **λέγοιμ' ἄν**: adapted to λέγειν v. 810. — **ἀκοῇ Ἠλέκτρας**: "what I know *by hearsay from Electra*." Opposed to ἃ δ' εἶδον αὐτός v. 822.

Ἀτρέως Θυέστου τ᾽ οἶσθα γενομένην ἔριν;

ΙΦΙΓΕΝΕΙΑ.

ἤκουσα, χρυσῆς ἀρνὸς ἡνίκ᾽ ἦν πέρι.

ΟΡΕΣΤΗΣ.

ταῦτ᾽ οὖν ὑφήνασ᾽ οἶσθ᾽ ἐν εὐπήνοις ὑφαῖς;

ΙΦΙΓΕΝΕΙΑ.

815 ὦ φίλτατ᾽, ἐγγὺς τῶν ἐμῶν κάμπτεις φρενῶν.

ΟΡΕΣΤΗΣ.

εἰκώ τ᾽ ἐν ἱστοῖς ἡλίου μετάστασιν;

ΙΦΙΓΕΝΕΙΑ.

ὕφηνα καὶ τόδ᾽ εἶδος εὐμίτοις πλοκαῖς.

ΟΡΕΣΤΗΣ.

καὶ λούτρ᾽ ἐς Αὖλιν μητρὸς ἀδέξω πάρα;

812 f. For the story, see on vs. 191 ff. — **Ἀτρέως Θυέστου τ᾽**: *between Atreus and Thyestes.* — **ἤκουσα**: corrects *οἶσθα*. The Greeks were rather disposed to insist on this distinction. See above on *ἀκοῇ* v. 811. *Cf.* *ἐνθυμητέον καὶ παρ᾽ ἄλλων ἀκούουσι καὶ τοῖς εἰδόσιν αὐτοῖς ἀναμιμνησκομένοις* Dem. iv. 3, Ἀρχέλαον δήπου τοῦτον τὸν Περδίκκου ὁρᾷς ἄρχοντα Μακεδονίας; ΣΩ. εἰ δὲ μή, ἀλλ᾽ ἀκούω γε Plat. *Gorg.* 470 d (playful answer of Socrates to the colloquial *ὁρᾷς;* of Polus). — **ἡνίκ᾽ ἦν**: *namely, when they had it;* explanatory of *γενομένην*.

814. **ὑφήνασα οἶσθα**: *do you remember weaving?* Iphigenia had taken the history of the golden lamb as the design for a fine piece of work at the loom; *cf.* the allusion in vs. 223 ff.

815. **ἐγγὺς . . . φρενῶν**: *there you graze my thoughts.* — **κάμπτεις**: a metaphor from the hazardous and critical moment of turning the post in the hippodrome; the exclamation *ὦ φίλτατε* marks the closeness of the turn.

816 f. **εἰκὼ ἡλίου μετάστασιν**: *a picture of the retreating sun.* **εἰκώ** is predicative, *μετάστασιν* the obj. of *ὑφήνασα* v. 814. — **εὐμίτοις πλοκαῖς**: *μίτος* (*warp*), *πλέκειν*. *Cf.* *εὐπήνοις ὑφαῖς* vs. 814, 312, 1465, *πήνη* (*woof*, Πηνελόπη), *ὑφαίνειν*. With such poetic phrases Euripides, an admirer of all manual art, essays to match the deftness of woven work itself.

818. **λουτρά**: *sc.* *οἶσθα*. — **ἀδέξω**: ἃ *ἐδέξω*. The water for the nuptial bath must be drawn from the local fountain consecrated to that purpose; hence a portion was taken from Argos to Aulis.

ΙΦΙΓΕΝΕΙΑ.

οἶδ'· οὐ γὰρ ὁ γάμος ἐσθλὸς ὢν μ' ἀφείλετο.

ΟΡΕΣΤΗΣ.

820 τί γάρ; κόμας σὰς μητρὶ δοῦσα σῇ φέρειν;

ΙΦΙΓΕΝΕΙΑ.

μνημεῖά γ' ἀντὶ σώματος τοὐμοῦ τάφῳ.

ΟΡΕΣΤΗΣ.

ἃ δ' εἶδον αὐτός, τάδε φράσω τεκμήρια·
Πέλοπος παλαιὰν ἐν δόμοις λόγχην πατρός,
ἣν χερσὶ πάλλων παρθένον Πισάτιδα
825 ἐκτήσαθ' Ἱπποδάμειαν, Οἰνόμαον κτανών,
ἐν παρθενῶσι τοῖσι σοῖς κεκρυμμένην.

ΙΦΙΓΕΝΕΙΑ.

ὦ φίλτατ', οὐδὲν ἄλλο, φίλτατος γὰρ εἶ,
ἔχω σ', Ὀρέστα, τηλύγετον

819. **ἀφείλετο**: *sc. τοῦτο τὸ μὴ εἰδέναι.* "The marriage was not handsome enough to cause me to forget the circumstance." *Cf.* v. 539.

820. **κόμας σάς**: *a lock of your hair.* —**μητρί**: const. with *φέρειν.* —**δοῦσα**: *sc. οἶσθα*; the same construction as *ὑφήνασ' οἶσθα* v. 814.

821. *Yes, a memento for the grave instead of my remains. Cf.* μνημεῖα θ' αὑτῶν τοῖς τεκοῦσιν ἐς δόμους | πρὸς ἄρμ' Ἀδράστου χερσὶν ἔστεφον Aesch. *Sept.* 49; hunc tamen, orba parens, *crinem* (dextraque secandum | praebuit), hunc toto capies *pro corpore crinem* | ... *huic dabis exequias* Statius *Theb.* ix. 900.

823 f. Notice the alliteration (π), and *cf.* vs. 807, 876.

824 f. *The weapon he wielded when he won the maid of Pisa.* See on vs. 1 f.

826. The lance, as an heirloom or 'transmittendum,' was preserved in a part of the palace where no man, not a member of the family, would have seen it or have been likely to hear about it. Iphigenia asks for no further proofs, and the ἀναγνώρισις is complete.

(Song from the Stage.)

827–899. For the metres, see p. 51.

828–830. **ἔχω σε**: brother and sister embrace. *Cf.* ἐκ χερῶν v. 843, ἔχω σε χερσίν: Soph. *El.* 1226 (said by Electra to Orestes, when finally recognized, as here); *tenedne* te, | Antiphila, maxume animo exoptatám meo! Ter. *Heaut.* ii. 4 *fin.* —**τηλύγετον**: Homeric reminiscence.

χθονὸς ἀπὸ πατρίδος
'Αργόθεν, ὦ φίλος.

ΟΡΕΣΤΗΣ.

κἀγώ σε τὴν θανοῦσαν, ὡς δοξάζεται.
κατὰ δὲ δάκρυ' ἀδάκρυα, κατὰ γόος ἅμα χαρᾷ
τὸ σὸν νοτίζει βλέφαρον, ὡσαύτως δ' ἐμόν.

ΙΦΙΓΕΝΕΙΑ.

τὸν ἔτι βρέφος ἔλιπον ἔλιπον ἀγκάλαισι νεαρὸν
τροφοῦ νεαρὸν ἐν δόμοις.
ὦ κρεῖσσον ἢ λόγοισι θυμὸς εὐτυχῶν,
τί φῶ; θαυμάτων πέρα καὶ λόγου
πρόσω τάδ' ἐπέβα.

ΟΡΕΣΤΗΣ.

τὸ λοιπὸν εὐτυχοῖμεν ἀλλήλων μέτα.

ΙΦΙΓΕΝΕΙΑ.

ἄτοπον ἁδονὰν ἔλαβον, ὦ φίλαι·

Orestes was the 'dearly beloved' son. *τίσω δέ μιν ἶσον Ὀρέστῃ, | ὅς μοι τηλύγετος τρέφεται θαλίῃ ἐνὶ πολλῇ* I 142, said by Agamemnon. The Homeric word unquestionably conveyed to Euripides merely the sense given above, in harmony with the key-note of the present passage (*φίλτατε, φίλτατος, φίλος*). It has reasonably been thought that some word or words, such as *μολόντα*, may have fallen out of the text after *τηλύγετον*.

831. **κἀγώ σε**: *sc.* ἔχω.

832. An iambic trimeter resolved to its utmost capacity of short syllables, viz. fifteen in the first five feet. In tragedy this only occurs in melic trimeters. *Cf.* the similar treatment of the anapaestic rhythm in vs. 231 f. — **κατὰ . . . κατά**: anaphora. Const. the prep. adverbially with *νοτίζει* v. 834 ('tmesis'). — **δάκρυ' ἀδάκρυα**: *tears that are no tears*; explained by *γόος ἅμα χαρᾷ*.

835. **τόν**: *ὅν*, closely connected with vs. 828 ff.

837–840. **κρεῖσσον ἢ λόγοισιν εὐτυχῶν**: *far happier than words can tell. Cf. κρείσσων' ἢ λέξαι λόγῳ | τολμήματα Suppl.* 844. The same thought is repeated in *λόγου πρόσω* (*past expression*). — **ἐπέβα**: *befell*; *sc.* μοι. The aor. refers to the moment of recognition; so ἔλαβον v. 842.

841. *Cf. ὡς τὰ λοίπ' ἔχοις ἀεί* Soph. *El.* 1226, said by Orestes in response to *ἔχω σε χερσίν*: — **εὐτυχοῖμεν**: adapted to *εὐτυχῶν* v. 838.

842–844. **ἄτοπον ἁδονάν**: *inconceivable delight.* — **ὦ φίλαι**: addressed to

δέδοικα δ' ἐκ χερῶν με μὴ πρὸς αἰθέρα
ἁμπτάμενος φύγῃ.
845 ὦ Κυκλωπίδες ἑστίαι, ὦ πατρίς,
Μυκήνα φίλα,
χάριν ἔχω ζόας, χάριν ἔχω τροφᾶς,
ὅτι μοι συνομαίμονα
τόνδε δόμοισιν ἐξεθρέψω φάος.

ΟΡΕΣΤΗΣ.

850 γένει μὲν εὐτυχοῦμεν, εἰς δὲ συμφοράς,
ὦ σύγγον', ἡμῶν δυστυχὴς ἔφυ βίος.

ΙΦΙΓΕΝΕΙΑ.

ἐγὼ μέλεος οἶδ', οἶδ' ὅτε φάσγανον
δέρᾳ θῆκέ μοι μελεόφρων πατήρ,

the chorus. — μή με . . . ἀναπτάμενος φύγῃ: *sc.* ὅδε. The conceit is Euripidean; hence the parody: ὃ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα κουφοτάταις πτερύγων ἀκμαῖς Ar. *Ran.* 1352 (supposed to be sung by a woman who had lost her rooster).

845 f. Κυκλωπίδες ἑστίαι: the massive archaic stone-work at Mycenae was attributed to the Cyclopes; *cf.* Μυκηναῖαί τ' ἐμαὶ θέραπναι. | Χ. καλεῖς πόλισμα Περσέως, | Κυκλωπίων ἀόνον χερῶν *Iph. Aul.* 1499. Hence the epithet 'Cyclopean' is constantly applied to the city. — Μυκήνα: collateral poetic form for Μυκῆναι, like Θήβη beside Θῆβαι, *etc.*

847. The anaphora and the homoeoteleuton (ζόας . . . τροφᾶς) produce a good effect in dochmiac dimeter verses; *cf.* v. 835 (νεαρὸν . . . νεορόν), ἐπίλυσιν ὠδῶν ἐπίλυσιν δίδου Aesch. *Sept.* 133, κλύετε παρθένων κλύετε παν-δίκως *ib.* 172. So in the 'Horatian' stanza: *e.g.* quae cura patrum, quaeve Quiritium *Carm.* iv. 14. 2. — χάριν ἔχω: *grateful am I.*

848 f. μοί: dat. of interest, cf with the clause. — δόμοισιν: const. with φάος (pred. nom.). *Cf.* the quotation below in this note, and see on v. 187. — ὅτι ἐξεθρέψω: expansion of τροφᾶς (and ζόας) v. 847. The mid. is appropriate; see H. 815. The active would have been said of the *mother*; *cf.* ἔθρεψας Ἑλλάδι μέγα φάος *Iph. Aul.* 1502, addressed to Clytaemnestra by Iphigenia.

850 f. γένει: *by birth.* Suggested by the mention of their native city in vs. 845 f. — ἔφυ: ἐστί.

852 f. Iphigenia oscillates from one extreme of feeling to the other under the influence of Orestes' words. For the reminiscence here, *cf.* v. 361. — οἶδ' ὅτε: *cf.* v. 813 (ἡνίκα), and see GMT. 913. — θῆκε: ἐπέθηκε. μελεόφρων: matching μέλεος.

ΟΡΕΣΤΗΣ.

οἴμοι· δοκῶ γὰρ οὐ παρών σ' ὁρᾶν ἐκεῖ.

ΙΦΙΓΕΝΕΙΑ.

ἀνυμέναιος, ὦ σύγγον', Ἀχιλλέως
εἰς κλισίαν λέκτρων δόλι' ὅτ' ἀγόμαν·
παρὰ δὲ βωμὸν ἦν δάκρυα καὶ γόοι·
φεῦ φεῦ χερνίβων τῶν ἐκεῖ.

ΟΡΕΣΤΗΣ.

ὤμωξα κἀγὼ τόλμαν ἣν ἔτλη πατήρ.

ΙΦΙΓΕΝΕΙΑ.

ἀπάτορ' ἀπάτορα πότμον ἔλαχον. ἄλλα δ' ἐξ ἄλλων κυρεῖ.

ΟΡΕΣΤΗΣ.

εἰ σόν γ' ἀδελφόν, ὦ τάλαιν', ἀπώλεσας.

ΙΦΙΓΕΝΕΙΑ.

δαίμονος τύχᾳ τινός.

856–860. **ἀνυμέναιος**: a similar thought to *νύμφαν δύσνυμφον* v. 216. Instead of the nuptial hymn there was 'weeping and wailing' (*δάκρυα καὶ γόοι*). — **κλισίαν λέκτρων**: periphrasis for *λέκτρα* (*marriage*); see on vs. 369–371 *fin.* — **δόλια**: adverbial; *δόλῳ* v. 371. — **ὅτ' ἀγόμαν**: *ἠγόμην*, carries on the const. *οἷδ' ὅτε* v. 852.

862. *I too must cry out at the hard heart our father had.* — **ὤμωξα καὶ ἐγώ**: refers to *φεῦ φεῦ* v. 861.

865–868. **ἀπάτορα πότμον**: *a fate unfatherly;* adapted to *πατήρ* v. 862. *Cf. μήτηρ ἀμήτωρ* Soph. *El.* 1154, said of Clytaemnestra by Electra. For the repetition, *ἀπάτορ' ἀπάτορα*, see on v. 402. — **ἄλλα . . . κυρεῖ**: *chances out of chances grow.* Iphigenia means to say that the sacrifice at Aulis was to her the 'direful spring' of a whole series of ills. Orestes breaks in confirmatively with a mention of the horror which both have just escaped so narrowly. — **εἰ σόν γ' ἀδελφὸν** κτλ.: *Ay, if thine own brother thou hadst slain!* — **δαίμονος τύχᾳ τινός**: completes the remark *ἄλλα δ' ἐξ ἄλλων κυρεῖ*, in consonance also with the exclamation of Orestes (*εἰ . . . ἀπώλεσας*), which is expanded in vs. 869–872. — **τύχᾳ**: "by visitation," as we should say. The religious view identifies human accident and divine intent. This associa-

ὦ μελέα δεῖνᾶς τόλμας· δείν' ἔτλαν,
δείν' ἔτλαν, ὤμοι, σύγγονε, παρὰ δ' ὀλίγον
ἀπέφυγες ὄλεθρον ἀνόσιον ἐξ ἐμᾶν
δαϊχθεὶς χερῶν.
ἁ δ' ἐπ' αὐτοῖς τίς τελευτά;
τίς τύχα μοι συγκυρήσει;
τίνα σοι πόρον εὑρομένα
πάλιν ἀπὸ πόλεως, ἀπὸ φόνου πέμψω
πατρίδ' ἐς Ἀργείαν,
πρὶν ἐπὶ ξίφος αἵματι σῷ
πελάσσαι; τόδε σόν, ὦ μελέα ψυχά,
χρέος ἀνευρίσκειν.
πότερον κατὰ χέρσον, οὐχὶ ναΐ,
ἀλλὰ ποδῶν ῥιπᾷ;
θανάτῳ πελάσεις ἄρα, βάρβαρα φῦλα

tion of ideas, though not peculiar to the ancients, is well illustrated by the frequent conjunction of *θεός* and *τύχη* in Greek. *Cf.* vs. 476–478, 909–911, *ἐξεπλήσσου τῇ τύχῃ τῇ τῶν θεῶν Iph. Aul.* 351 (of the ἄπλοια at Aulis), *ἡ τύχη καὶ τὸ δαιμόνιον* Dem. xiv. 36.

869–899. Monody of Iphigenia.

869 f. *O wretched me in my fell hardihood! Hard, hard of heart was I, etc.* — **τόλμας**: causal gen.; *cf.* vs. 647, 847, 861. — **δεινὰ ἔτλαν** κτλ.: expands *δεινᾶς τόλμας*. Note *τόλμα, τλῆναι*, of *involuntary* endurance, at least so far as treatment of a *brother* is concerned. Differently v. 864 (*ἔτλη πατήρ*).

873–899. By the thought of Orestes' deliverance from death at the altar, the mind of Iphigenia is turned upon the danger that still besets him, and the difficulties to be met in escaping it. The monody thus prepares the way for the ensuing dialogue.

873 f. *What is the end of all to be? What hap will luckily betide me?* — **ἁ . . . τελευτά**: for the arrangement, see on v. 72 *fin.* — **ἐπ' αὐτοῖς**: *ἐπὶ τοῖς ἤδη γεγενημένοις*. *Cf. ἐπὶ τοῖσδε* v. 728. — **συγκυρήσει**: *συντεύξεται, συμβήσεται*.

875 f. **εὑρομένᾱ**: the mid. implies search or effort, but the act. *ἀνευρίσκειν* (v. 883) has the same sense. — **ἀπὸ πόλεως**: *ἀπὸ χθονός*. Notice the alliteration (*π*).

880 f. **ἐπὶ . . . πελάσσαι**: the subj. is *ξίφος*. Const. the prep. adverbially, *cf.* v. 832. — **σὸν χρέος**: *σὸν ἔργον*. — **ὦ ψυχά**: *cf.* vs. 344, 837.

884 f. **πότερον** κτλ.: *sc. πέμψω σε*; "Shall it be, *etc.*?"

886 f. **ἄρα**: *of course;* intimating that the query just put must be answered negatively. — **φῦλα καὶ δι' ὁδούς**: see on v. 298.

καὶ δι' ὁδοὺς ἀνόδους στείχων· διὰ κυανέας μὴν
στενοπόρου πέτρας μακρὰ κέλευθα ναΐοισιν δρασμοῖς.
τάλαινα, τάλαινα.
τίς ἂν οὖν τάδ' ἂν ἢ θεὸς ἢ βροτὸς ἢ
τί τῶν ἀδοκήτων
πόρον ἄπορον ἐξανύσας
δυοῖν τοῖν μόνοιν Ἀτρείδαιν φανεῖ
κακῶν ἔκλυσιν;

ΧΟΡΟΣ.

ἐν τοῖσι θαυμαστοῖσι καὶ μύθων πέρα
τάδ' εἶδον αὐτὴ κοὐ κλύουσ' ἀπ' ἀγγέλων.

ΠΥΛΑΔΗΣ.

τὸ μὲν φίλους ἐλθόντας εἰς ὄψιν φίλων,
Ὀρέστα, χειρῶν περιβολὰς εἰκὸς λαβεῖν·

889 f. **διὰ κυανέας μὴν** κτλ.: *yet truly through the Cyanean Crag with narrow frith, long is the way for vessel's flight.* Escape by sea also seems impossible to Iphigenia in her present state of mind, hence the following utterances of perplexity and distress. — **ναΐοισιν δρασμοῖς**: contrasted with *ποδῶν ῥιπᾷ* v. 885. Both are highly poetical expressions (for the prosaic *πεζῇ* and *θαλάσσῃ*), and both are suggestive of swiftness.

894 ff. "Alas! who then herein, or god or mortal man, or what all-unexpected thing, achieving a way impassable, shall show, *etc.?*" Parts of the text are uncertain, and no precise interpretation can be given. — **δυοῖν τοῖν μόνοιν Ἀτρείδαιν**: viz. Orestes and Iphigenia. Electra is for the moment forgotten, just as Antigone under similar pressure ignores Ismene, and calls herself *τὴν βασιλίδα μούνην λοιπήν* Soph. *Ant.* 941.

900 f. **μύθων πέρα**: *cf. θαυμάτων πέρα καὶ λόγου πρόσω* v. 839. — **εἶδον αὐτὴ** κτλ.: the current antithesis of eye-witness and hearsay; see on vs. 812 f.

902–908. Pylades 'calls time.'

902 f. **τὸ μέν**: the article has but loose grammatical connection; it serves chiefly to mass the concessive statement, preparatory to the antithetic *λήξαντα δὲ* κτλ. v. 904. — "It is, to be sure, natural that dear ones should take to embracing, when dear ones they see again." — **φίλους . . . φίλων**: *cf.* v. 650. — **εἰκός**: the copula is oftener omitted than expressed with predicates denoting fitness, duty, *etc.*, and their opposites; *cf. δίκαιον* v. 601, *αἰσχρόν* v. 674, *σὸν χρέος* v. 881, *καλόν* vs. 927, 1064, *θέμις* v. 1035. It is regularly omitted with *χρεών, δέον, φροῦδος* (vs. 154, 1294), the verbal in *-τέον* (vs. 118, 121); see H. 611 a. All such adjectives contain in themselves, more or less distinctly, the idea of a verb.

λήξάντα δ' οἴκτων κἀπ' ἐκεῖν' ἐλθεῖν χρεών,
905 ὅπως τὸ κλεινὸν ὄνομα τῆς σωτηρίας
λαβόντες ἐκ γῆς βησόμεσθα βαρβάρου.
σοφῶν γὰρ ἀνδρῶν ταῦτα, μὴ 'κβάντας τύχης,
καιρὸν λαβόντας, ἡδονὰς ἄλλας λαβεῖν.

ΟΡΕΣΤΗΣ.

καλῶς ἔλεξας· τῇ τύχῃ δ' οἶμαι μέλειν
910 τοὐδε ξὺν ἡμῖν· ἦν δέ τις πρόθυμος ᾖ,
σθένειν τὸ θεῖον μᾶλλον εἰκότως ἔχει.

ΙΦΙΓΕΝΕΙΑ.

οὐδέν μ' ἐπίσχει γ' οὐδ' ἀποστήσει λόγου,

904–906. **λήξαντα**: sing., applying the admonition to Orestes only. — **οἴκτων**: *οἶκτος* (*οἴ, οἴμοι*) is strictly the audible demonstration of feeling; *cf.* v. 147. — **ἐκεῖνα**: anticipating the clause *ὅπως . . . βησόμεσθα*, and emphatic as opp. to what precedes (vs. 902 f.). — **ὅπως** κτλ.: *namely, the task of securing, etc.* *ἐπ' ἐκεῖνα ἐλθεῖν* implies effort; see G. 1372, H. 885. — **κλεινὸν ὄνομα σωτηρίας**: *κλεινὴν σωτηρίαν*. The periphrasis need not suggest any opposition between name and reality. *Cf. κλήζεται πατήρ* v. 917, where somewhat of the notion of *κλεινός* is conveyed, not 'reputed' as opposed to 'true.'

907 f. **ταῦτα**: explained by what follows, like *ἐκεῖνα* v. 904, but without the antithetic force indicated by that pronoun. — **μὴ . . . λαβεῖν**: const. the neg. with the whole combined thought. — **καιρὸν λαβόντας**: *ἐπὴν καιρὸν λάβωσιν*, explanatory of *τύχης* and opp. to *ἡδονὰς λαβεῖν*. — **ἄλλας**: *i.e.* foreign to the exigency of the crisis (*ἔξω τοῦ καιροῦ, ἔξω τύχης*). The idiomatic *ἄλλας* is due to the repetition *λαβόντας . . . λαβεῖν*, notwithstanding the different shades of meaning 'get' and 'take.' — "It beseems wise men not to desert Fortune and lose a precious moment, to take up with vain pleasures."

909–911. **τῇ τύχῃ . . . ξὺν ἡμῖν**: *methinks Fortune has charge of this undertaking in company with ourselves.* — **τοὐδε**: *i.e.* the task named in vs. 905 f. — **ἦν δέ τις** κτλ.: expands the thought *ξὺν ἡμῖν*. — **μᾶλλον**: const. with *σθένειν*. The idea that divine providence is reënforced by human energy is the equivalent (though the converse in statement) of 'Heaven helps those who help themselves.' *τῷ γὰρ πονοῦντι καὶ θεὸς συλλαμβάνει* Frag. 435, *fortes Fortuna adiuvat*. — **εἰκότως ἔχει**: *it is reasonable to suppose.*

Orestes has acquired improved views of *τύχη* and *τὸ θεῖον* since vs. 570 ff.

912–914. The lines are transitional. Iphigenia, who may be supposed to know best how much time there is to spare, insists on further satisfying her curiosity before proceeding to business. Thus narrative matter of

πρῶτον πυθέσθαι τίνα ποτ' Ἠλέκτρα πότμον
εἴληχε βιότου· φίλα γὰρ ἔσται πάντ' ἐμοί.

ΟΡΕΣΤΗΣ.

τῷδε ξυνοικεῖ βίον ἔχουσ' εὐδαίμονα.

ΙΦΙΓΕΝΕΙΑ.

οὗτος δὲ ποδαπὸς καὶ τίνος πέφυκε παῖς;

ΟΡΕΣΤΗΣ.

Στρόφιος ὁ Φωκεὺς τοῦδε κλῄζεται πατήρ.

ΙΦΙΓΕΝΕΙΑ.

ὃ δ' ἐστί γ' Ἀτρέως θυγατρός, ὁμογενὴς ἐμός;

ΟΡΕΣΤΗΣ.

ἀνεψιός γε, μόνος ἐμοὶ σαφὴς φίλος.

ΙΦΙΓΕΝΕΙΑ.

οὐκ ἦν τόθ' οὗτος ὅτε πατὴρ ἔκτεινέ με.

ΟΡΕΣΤΗΣ.

οὐκ ἦν· χρόνον γὰρ Στρόφιος ἦν ἄπαις τινά.

an interesting sort, with facts that Iphigenia must learn before she can assist her friends intelligently, is brought into the epeisodion in advance of the *βούλευσις* or plot for escape. — **οὐδὲν . . . ἀποστήσει**: *there is certainly nothing to hinder, and nothing shall put me off.* — **λόγου**: *from my purpose* of ascertaining; see on v. 578. — **πρῶτον**: *first of all; i.e.* before attending to the pressing matter of which Orestes and Pylades have just spoken. — **πυθέσθαι**: explanatory of λόγου. The inf. after a verb of hindrance is the counterpart of a gen. of separation. — **ἔσται**: against 'Porson's rule,' but the future suits the sense much better than *ἐστί* would; see on v. 580. — **πάντα**: *i.e.* "everything that I can learn about her."

915. **τῷδε ξυνοικεῖ**: "*his* wife she is."

916–919. **οὗτος**: deictic exactly like *ὅδε*. *Cf.* vs. 595 with 598, 600 with 601. — **ὁ Φωκεύς**: contains the answer to *ποδαπός;* — **κλῄζεται**: see on v. 905 *fin.* — **ἐστί γε**: *is really?* — **θυγατρός**: *i.e.* Anaxibia, sister of Agamemnon. — **ἀνεψιός γε**: *γέ* with reference to *ὁμογενής*. See on v. 510.

920 f. It is here seen why the name of Pylades conveyed no significance to Iphigenia, when reported to her early in the play. — **ἔκτεινε**: impf.

ΙΦΙΓΕΝΕΙΑ.

χαῖρ' ὦ πόσις μοι τῆς ἐμῆς ὁμοσπόρου.

ΟΡΕΣΤΗΣ.

κἀμός γε σωτήρ, οὐχὶ συγγενὴς μόνον.

ΙΦΙΓΕΝΕΙΑ.

τὰ δεινὰ δ' ἔργα πῶς ἔτλης μητρὸς πέρι;

ΟΡΕΣΤΗΣ.

925 σιγῶμεν αὐτά· πατρὶ τιμωρῶν ἐμῷ.

ΙΦΙΓΕΝΕΙΑ.

ἡ δ' αἰτία τίς ἀνθ' ὅτου κτείνει πόσιν;

ΟΡΕΣΤΗΣ.

ἔα τὰ μητρός· οὐδὲ σοὶ κλυειν καλόν.

ΙΦΙΓΕΝΕΙΑ.

σιγῶ· τὸ δ' Ἄργος πρὸς σὲ νῦν ἀποβλέπει;

ΟΡΕΣΤΗΣ.

Μενέλαος ἄρχει· φυγάδες ἐσμὲν ἐκ πάτρας.

ΙΦΙΓΕΝΕΙΑ.

930 οὔ που νοσοῦντας θεῖος ὕβρισεν δόμους;

922. **χαῖρε . . . μοι**: the ethical dat. often occurs thus with *χαίρειν*. *Cf.* *χαῖρε πολλά μοι, πάτερ Hipp.* 1453, **χαίρουσά μοι** ("With farewell from me!") *εἰν Ἀΐδα δόμοισιν | τὸν ἀνάλιον οἶκον οἰκετεύοις Alc.* 436.

The stichomythic form is not favorable to the amenities of an 'introduction'; but Pylades, if not at liberty to speak, could at least make his bow.

924. *But how did you bring yourself to that dreadful work, etc.?* — **τὰ δεινά**: for the article, see on v. 320.

925–927. **σιγῶμεν αὐτά**: *let us say nothing about it.* — **ἀνθ' ὅτου**: *wherefore* (causa quamobrem). In this conjunctional phrase no account is ever taken of the gender of the antecedent noun. — **ἔα**: *leave* the subject *alone.* — **οὐδὲ καλόν**: *besides, it is not fine; i.e.* besides being an unpleasant subject for Orestes to speak of.

928–930. **πρὸς σὲ ἀποβλέπει**: *looks to you? I.e.* for protection and government, as to its hereditary sovereign. — **φυγάδες**: pl. for sing. Said by

ΟΡΕΣΤΗΣ.

οὔκ, ἀλλ' Ἐρινύων δεῖμά μ' ἐκβάλλει χθονός.

ΙΦΙΓΕΝΕΙΑ.

ταῦτ' ἄρ' ἐπ' ἀκταῖς κἀνθάδ' ἠγγέλθης μανείς;

ΟΡΕΣΤΗΣ.

ὤφθημεν οὐ νῦν πρῶτον ὄντες ἄθλιοι.

ΙΦΙΓΕΝΕΙΑ.

ἔγνωκα· μητρός σ' εἵνεκ' ἠλάστρουν θεαί.

ΟΡΕΣΤΗΣ.

935 ὥσθ' αἱματηρὰ στόμι' ἐπεμβαλεῖν ἐμοί.

ΙΦΙΓΕΝΕΙΑ.

τί γάρ ποτ' εἰς γῆν τήνδ' ἐπόρθμευσας πόδα;

ΟΡΕΣΤΗΣ.

Φοίβου κελευσθεὶς θεσφάτοις ἀφικόμην.

Orestes with reference to the Furies, but naturally understood by Iphigenia in the civil (political) sense; *cf.* v. 512. Hence her surprised question οὔ που κτλ. *It surely cannot be that your uncle took a base advantage of the family troubles? Sc.* to usurp the prerogative (τυραννίδος χάριν v. 681). Orestes had only meant to say that Menelaus was acting as regent (pending an action *de lunatico inquirendo*, as we should be inclined to term it).

931. **Ἐρινύων**: trisyllabic in reciting; as also in v. 970.

932. *That explains, then, how you came to be reported as attacked by madness on the shore here also?* — **ταῦτα**: see H. 719 c (last example). — **ἆρα**: ἄρα. — **καὶ ἐνθάδε**: here as well as at Argos.

933. *This is not the first time my misery has been witnessed.*

935. The victim of the Furies is conceived as a steed urged by a cruel rider. — **ὥστε**: connects ἐπεμβαλεῖν immediately with ἠλάστρουν v. 934. "Until the bit ran blood," we should be apt to say. So Clytaemnestra declares that Cassandra will never learn to mind the rein πρὶν αἱματηρὸν ἐξαφρίζεσθαι μένος Aesch. *Ag.* 1067.

936. **τί γάρ**: *but why?* See on v. 506. — **ἐπόρθμευσας πόδα**: *cf.* πορθμεύων ἴχνος v. 266. πορθμεύειν occurs, metaphorically for the most part, also in vs. 371, 735, 1358, 1435, 1445; of a star *Iph. Aul.* 6; of the deus ex machina *Andr.* 1229.

ΙΦΙΓΕΝΕΙΑ.

τί χρῆμα δράσων; ῥητὸν ἢ σιγώμενον;

ΟΡΕΣΤΗΣ.

λέγοιμ' ἄν· ἀρχαὶ δ' αἵδε μοι πολλῶν πόνων.
ἐπεὶ τὰ μητρὸς ταῦθ' ἃ σιγῶμεν κακὰ
εἰς χεῖρας ἦλθε, μεταδρομαῖς δ' Ἐρινύων
ἠλαυνόμεσθα φυγάδες, ἔνθεν μοι πόδα
εἰς τὰς Ἀθήνας δή γ' ἔπεμψε Λοξίας,
δίκην παρασχεῖν ταῖς ἀνωνύμοις θεαῖς.
ἔστιν γὰρ ὁσία ψῆφος, ἣν Ἄρει ποτὲ
Ζεὺς εἵσατ' ἔκ του δὴ χερῶν μιάσματος.

939. *Nay, I can relate it — and here you have the beginning of a long, sad tale.* — **λέγοιμ' ἄν**: the reply to *ῥητὸν ἢ σιγώμενον;* v. 938. — **αἵδε**: explained by what follows (*ἐπεὶ κτλ.* v. 940). **αἵδε** stands for *τάδε* by assimilation to the gender of the pred. *ἀρχαί*, *cf.* *αἵδ' ἐπιστολαί* v. 786 (referring to what precedes), *δικαστοῦ μὲν γὰρ αὕτη* (for *τοῦτο*) *ἀρετή* Plat. *Apol.* 18 a.

941 f. **εἰς χεῖρας ἦλθε**: *had been laid upon my hand;* speaking of himself as a passive instrument of the divine decree. — **ἠλαυνόμεσθα**: obs. the change of tense from *ἦλθε*, and for the impf. with *ἐπεί*, see on v. 261. — **ἔνθεν**: *ἔπειτα, ἐκ τούτου*, correl. to *ἐπεί* v. 940. — **ἔνθεν μοι πόδα**: not subject to 'Porson's rule,' since there can be no caesura before an enclitic.

943. **εἰς τὰς Ἀθήνας δή γε**: "to *Athens* at last!" Dwelling with force on the significant name of the city which afforded the first respite from suffering. — For the rare *δή γε*, *cf.* *πάρεσμεν, οἵα δή γ' ἐμοῦ παρουσία Heracl.* 632. — **ἔπεμψε**: *guided* my steps, viz. by means of the second oracle. For the expression, *cf.* the similar *πόδα πέμπω* vs. 130 f. — **Λοξίας**: *Loxias*, an appellation of Apollo of unknown etymology.

944. "To stand trial at suit of the nameless goddesses." For *ἀνωνύμοις*, *cf.* *τἀνὸ' ἀμαιμακετᾶν κορᾶν, | ἃς τρέμομεν λέγειν* Soph. *Oed. Col.* 128. The same euphemism as in the names *Εὐμενίδες, Σεμναί.*

945 f. **ψῆφος**: *tribunal; i.e.* the Senate of the Areopagus ('Mars' Hill'). *ψῆφος* "pebble," "ballot," "court," *cf.* the changes of meaning the word 'court' itself has undergone. — **Ἄρει**: *for Ares, i.e.* to have him tried (and cleared if possible); an entirely different dat. from *θεαῖς* v. 944, where the original meaning of *δικὴν παρασχεῖν* is to 'give satisfaction.' — **εἵσατο**: *established.* For the word, see H. 517 D 7. — **ἐκ . . . μιάσματος**: *in consequence of some act of pollution or other;* in fact for slaying Halirrothius, a son of Poseidon. *Cf.* *ἔστιν δ' Ἄρεώς τις ἔχθος, οὗ πρῶτον θεοὶ | ἔζοντ' ἐπὶ ψήφοισιν αἵματος πέρι, | Ἁλιρρόθιον ὅτ' ἔκταν' ὠμόφρων Ἄρης El.* 1258. — **δή**: points to

ἐλθὼν δ' ἐκεῖσε, πρῶτα μέν μ' οὐδεὶς ξένων
ἑκὼν ἐδέξαθ', ὡς θεοῖς στυγούμενον·
οἱ δ' ἔσχον αἰδῶ, ξένια μονοτράπεζά μοι
παρέσχον, οἴκων ὄντες ἐν ταὐτῷ στέγει,
σιγῇ δ' ἐτεκτήναντ' ἀπόφθεγκτόν μ', ὅπως
δαιτὸς γενοίμην πώματός τ' αὐτῶν δίχα,
εἰς δ' ἄγγος ἴδιον ἴσον ἅπασι βακχίου
μέτρημα πληρώσαντες εἶχον ἡδονήν.
κἀγὼ 'ξελέγξαι μὲν ξένους οὐκ ἠξίουν,
ἤλγουν δὲ σιγῇ κἀδόκουν οὐκ εἰδέναι,

the event as well known in regard to its nature, whatever the particulars may have been.

947–960. Legendary details adapted to account for certain Athenian customs in existence at the poet's time. See Introd. p. 13.

947. **ἐλθών**: said as if a passive verb were to follow; an anacoluthon of so common occurrence as to have received from grammarians the name of 'nominative absolute.' *Cf.* vs. 695 ff.

949–954. Those Athenians who scrupled to exclude their suppliant visitor entirely from their houses and from entertainment as guest (*ξένια*), attempted to reconcile the conflicting obligations of hospitality and avoidance of pollution, by serving the matricide at a separate table (*ξένια μονοτράπεζα*), and by observing silence while he was present. It was unlawful to speak to *him*, so they did not speak at all.

949. **ἔσχον αἰδῶ**: "felt scruples of mercy."

950. **οἴκων στέγει**: *οἶκῳ*. The merciful allowed Orestes to be under the same roof with themselves, although the strictest religion ordained *ὠθεῖν ἀπ' οἴκων πάντας* Soph. *Oed. Tyr.* 241.

951. *But by a silence of their own they contrived to keep me from speech of them, etc.* — **ἀπόφθεγκτον**: pred. adj. *ἀπό* in comp. is here neg. in force; *cf.* *ἀποφράς* (nefandus). For the ban, *cf.* *ἄφθογγον εἶναι τὸν παλαμναῖον νόμος* Aesch. *Eum.* 448, *sc.* until solemn purification had been undergone; so of the murderer of Laius, *μήτ' εἰσδέχεσθαι, μήτε προσφωνεῖν τινά* Soph. *Oed. Tyr.* 238.

953 f. **ἄγγος ἴδιον**: *i.e.* a separate bowl for each man's portion of wine, an 'individual' beaker, instead of drawing from a common *κρατήρ*. — **ἴσον**: const. with *μέτρημα*. — **εἶχον ἡδονήν**: "and thus quaffed the cheer." These concluding words are graphic and descriptive (note the tense), leaving a picture of the scene before the mind of the hearer (reader), while the significant predication is contained in the participle *πληρώσαντες κτλ.*

955–957. *I, for my own part, did not see fit to take my hosts to task, but suffered in silence, and tried to seem unconscious, though in truth deeply sighing, that I was guilty of a mother's blood.* — **ἐδόκουν**: see on v. 1335. — **οὐκ εἰδέναι**: not *μή*, because the inf. is in the construction of indirect discourse;

μέγα στενάζων, οὔνεκ' ἦ μητρὸς φονεύς.
κλύω δ' Ἀθηναιοῖσι τἀμὰ δυστυχῆ
τελετὴν γενέσθαι, κἄτι τὸν νόμον μένειν
960 χοῆρες ἄγγος Παλλάδος τιμᾶν λεών.
ὡς δ' εἰς Ἄρειον ὄχθον ἦκον, ἐς δίκην τ'
ἔστην, ἐγὼ μὲν θάτερον λαβὼν βάθρον,
τὸ δ' ἄλλο πρέσβειρ' ἧπερ ἦν Ἐρινύων,

see G. 1611, H. 1024. — **οὔνεκα** κτλ.: const. with **εἰδέναι**. This comes to precisely the same thing as saying that he pretended not to notice any singularity in the treatment he received as guest. — **ἦ**: is the form in tragedy of the 1st pers. sing. impf. of **εἶναι**.

958–960. Undramatic, and said from the point of view of the poet and the spectator. Anachronisms are characteristic of the literature of the stage. — **τελετήν**: *a solemn rite.* — **γενέσθαι**: the inf. instead of the regular participle with **κλύω** (**ἀκούω**) to indicate a subjective statement rather than perception by the sense. "I hear," equiv. to "I am told"; *cf.* **πρότερόν ποτ' ἀκούω ξενικὸν τρέφειν ἐν Κορίνθῳ τὴν πόλιν** Dem. iv. 23. — **καὶ ἔτι** κτλ.: *and that the custom still exists, of Pallas' people honoring the cup of Choës-day.* The second day of the Dionysiac festival Anthesteria was named **Χόες**, when at a drinking-match each contestant drained off his measure (**χοῦς**) of wine in the midst of perfect silence. — **χοῆρες ἄγγος**: intended to suggest **χοῦς**, **Χόες**, while also adapted to **ἄγγος ἴδιον** v. 953.

961–967. The narrative is resumed from v. 946. The apodosis of the sentence begins with **εἰπών** v. 964, although **ἐγὼ μὲν . . . Ἐρινύων** (vs. 962 f.) can hardly be said to belong more to protasis than to apodosis. For the anacoluthous structure in vs. 964 f., see on v. 947.

961. **Ἄρειον ὄχθον**: **Ἄρειον πάγον.** — **ἐς δίκην τ' ἔστην**: *and was put on my trial.* Elision at the end of an iambic trimeter verse has not been noted elsewhere in Euripides, but occurs several times in Sophocles (*e.g. Oed. Tyr.* 29), though never in Aeschylus. The phenomenon is instructive as helping to show that the dialogue of tragedy was not metre-bound in recitation. See p. 38, foot-note.

962 f. There were two white stones in the court, employed as stands (**βάθρα**) for accuser and accused respectively. Orestes took his place upon the **λίθος Ὕβρεως**, and the senior Fury hers upon the **λίθος Ἀναιδείας**. Thus the stones were named according to Pausanias i. 28. 5. — **τὸ δ' ἄλλο**: obj. of **λαβοῦσα**, to be mentally supplied in agreement with **ἧπερ** κτλ. The nom. **ἧπερ**, or strictly the understood antecedent of **ἧπερ**, stands (with **ἐγὼ μέν**) in partitive apposition; no pl. verb or subj. has been expressed, but one is implied in **ἐς δίκην ἔστην** as well as in **εἰπὼν ἀκούσας τε** v. 964. The whole passage is clearer before being grammatically explained than after. — **πρέσβειρα**: fem. form of **πρέσβυς**, which is often a superlative in sense; see H. 247 D. It forms the predicate with **ἦν**.

εἰπὼν ἀκούσας θ' αἵματος μητρὸς πέρι,
Φοῖβός μ' ἔσωσε μαρτυρῶν· ἴσας δέ μοι
ψήφους διηρίθμησε Παλλὰς ὠλένῃ,
νικῶν δ' ἀπῆρα φόνια πειρατήρια.
ὅσαι μὲν οὖν ἔζοντο πεισθεῖσαι δίκῃ,
ψῆφον παρ' αὐτὴν ἱερὸν ὡρίσαντ' ἔχειν·
ὅσαι δ' Ἐρινύων οὐκ ἐπείσθησαν νόμῳ,
δρόμοις ἀνιδρύτοισιν ἠλάστρουν μ' ἀεί,
ἕως ἐς ἁγνὸν ἦλθον αὖ Φοίβου πέδον,

964. "After both parties had been heard, *etc.*" — **εἰπὼν ἀκούσας τε**: an Attic phrase concisely designating impartiality of procedure in litigation; *cf.* ἄναξ, ὑπάρχει μὲν τόδ' ἐν τῇ σῇ χθονί, | εἰπεῖν ἀκοῦσαί τ' ἐν μέρει πάρεστί μοι *Heracl.* 181, addressed to the ruler of Athens.

965 f. **Φοῖβος . . . μαρτυρῶν**: the nature of Apollo's evidence for the defendant, presenting the superiority of paternal to maternal claims, may be learned from Aeschylus, *Eum.* 576 ff. — **ἴσας δὲ** κτλ.: Athena presides in the court, and deposits the casting-vote in favor of Orestes, to break the tie; hence the phrase ψῆφος Ἀθηνᾶς (calculus Minervae) in the custom of interpreting a tie vote as an acquittal in cases of bloodshed. — **ὠλένῃ**: instead of χερί. Euripides was rather fond of the word ὠλένη, but there is dignity in its use here.

967. *And I came off victorious in the trial for murder.* — **ἀπῆρα**: see on v. 511. — **πειρατήρια**: *cf.* periculum. For the acc. of kindred meaning with νικῶν, see G. 1052, H. 716 a.

968 ff. It is at this point that the myth overpasses its original limit, in that certain of the goddesses refuse to be bound by the verdict, and continue their persecution of Orestes.

968. *Now then, such of them as were disposed to stay and abide by the judgment.* — **ἔζοντο**: contrasted with the thought of moving further implied in ἠλάστρουν v. 971.

969. The ancient shrine of the Eumenides in a grotto of the Hill of Ares is thus traced to its mythical establishment. Likewise in the play of Aeschylus. *Cf.* also δειναὶ μὲν οὖν θεαὶ τῷδ' ἄχει πεπληγμέναι | πάγον παρ' αὐτὸν χάσμα δύσονται χθονός, | σεμνὸν βροτοῖσιν εὐσεβὲς χρηστήριον *El.* 1270. — **παρ' αὐτήν**: *hard by. Cf.* classemque *sub ipsa* | Antandro et Phrygiae molimur montibus Idae Verg. *Aen.* iii. 5. — **ὡρίσαντο**: literally, "allowed the boundaries to be marked out for them." From the spirit of the Aeschylean representation (*Eum.* 847 ff.) we may say "agreed," "consented."

971 f. **ἀνιδρύτοισιν**: *unresting.* ἱδρύειν "settle," vs. 978, 1453. — **αὖ**: *once more.* This was Orestes' *third* visit to the oracle, the one that belongs to the new part of the legend. — **ἁγνὸν Φοίβου πέδον**: *Phoebus' holy ground.* The Delphian temple and its precincts.

καὶ πρόσθεν ἀδύτων ἐκταθείς, νήστις βορᾶς,
ἐπώμοσ' αὐτοῦ βίον ἀπορρήξειν θανών,
εἰ μή με σώσει Φοῖβος, ὅς μ' ἀπώλεσεν.
ἐντεῦθεν αὐδὴν τρίποδος ἐκ χρυσοῦ λακὼν
Φοίβός μ' ἔπεμψε δεῦρο, διοπετὲς λαβεῖν
ἄγαλμ' Ἀθηνῶν τ' ἐγκαθιδρῦσαι χθονί.
ἀλλ' ἥνπερ ἡμῖν ὥρισεν σωτηρίαν
σύμπραξον· ἦν γὰρ θεᾶς κατάσχωμεν βρέτας,
μανιῶν τε λήξω καὶ σὲ πολυκώπῳ σκάφει
στείλας Μυκήναις ἐγκαταστήσω πάλιν.
ἀλλ' ὦ φιληθεῖσ', ὦ κασίγνητον κάρα,
σῶσον πατρῷον οἶκον, ἔκσωσον δ' ἐμέ·

973–975. Orestes comports himself precisely as did the final envoys from Athens to Delphi, just before the conflicts with Xerxes. Their words as given by Herodotus were: ὦναξ, χρῆσον ἡμῖν ἄμεινόν τι περὶ τῆς πατρίδος, αἰδεσθεὶς τὰς ἱκετηρίας τάσδε τάς τοι ἥκομεν φέροντες· ἢ οὔ τοι ἀπιμεν ἐκ τοῦ ἀδύτου, ἀλλ' αὐτοῦ τῇδε μενέομεν ἔστ' ἂν καὶ τελευτήσωμεν vii. 141. The response to this appeal was the famous oracle of the 'wooden wall.' — **νῆστις βορᾶς**: *without taste of food.* — **αὐτοῦ**: *right there; cf.* αὐτοῦ τῇδε (*right here*) Hdt. *l.c.*, also vs. 1132, 1159, 1215. — **βίον ἀπορρήξειν θανών**: viz. by starvation. The suppliant makes use of forcible expressions in his final despairing petition to this priestly supreme court of appeals. — For ῥηγνύναι in this connexion, *cf.* ψυχορραγεῖς v. 1466. — **σώσει . . . ἀπώλεσεν**: by this contrast the petitioner exhibits the justice of his claim: — the god shall rectify the consequences of his original command.

976 f. **ἐντεῦθεν**: *thereupon. Cf.* ἔνθεν v. 942. — **λακών**: see on v. 461. — **διοπετές**: interpreted by vs. 87 f.

979–986. The narrative passes into personal exhortation of Iphigenia. The Taurian image is to Orestes the palladium of his future well-being: it is in the possession and under the protection of his sister; he anticipates her scruples in regard to its removal, hence the earnest, almost passionate, fervor of his appeal in vs. 983 ff.

979 f. **ἥνπερ . . . σωτηρίαν**: for the arrangement, *cf.* vs. 39, 63 f., 1238, 1293 f., 1442 f. (G. 1037, H. 995 with c). — **ἡμῖν ὥρισεν**: *he marked out for us. Cf.* the mid. v. 969. The pl. ἡμῖν, not for the sing., but to include Iphigenia, as Orestes goes on to say (καὶ σὲ κτλ. vs. 981 f.). — **σύμπραξον**: *help to achieve.*

983 f. **ὦ κασίγνητον κάρα**: interrupting φιληθεῖσα (instead of κασιγνήτη). — *Cf.* ὦ κοινὸν αὐτάδελφον Ἰσμήνης κάρα Soph. *Ant.* 1. There is no counterpart in English to κάρα and κεφαλή, as here employed. — **σῶσον . . . ἔκσωσον**: anaphora with

ὡς τἄμ᾽ ὄλωλε πάντα καὶ τὰ Πελοπιδῶν,
οὐράνιον εἰ μὴ ληψόμεσθα θεᾶς βρέτας.

ΧΟΡΟΣ.

δεινή τις ὀργὴ δαιμόνων ἐπέζεσεν
τὸ Ταντάλειον σπέρμα διὰ πόνων τ᾽ ἄγει.

ΙΦΙΓΕΝΕΙΑ.

τὸ μὲν πρόθυμον, πρίν σε δεῦρ᾽ ἐλθεῖν, ἔχω
Ἄργει γενέσθαι καὶ σέ, σύγγον᾽, εἰσιδεῖν,
θέλω δ᾽ ἅπερ σύ, σέ τε μεταστῆσαι πόνων
νοσοῦντά τ᾽ οἶκον, οὐχὶ τοῖς κτανοῦσί με
θυμουμένη, πατρῷον ὀρθῶσαι πάλιν·
σφαγῆς τε γὰρ σῆς χεῖρ᾽ ἀπαλλάξαιμεν ἂν
σώσαιμί τ᾽ οἴκους. τὴν θεὸν δ᾽ ὅπως λάθω
δέδοικα καὶ τύραννον, ἡνίκ᾽ ἂν κενὰς

variation of form; *cf.* vs. 1018 f., 1059. Freq. in Sophocles; *cf.* φίλη μὲν ἥξειν πατρί, προσφιλὴς δὲ σοί, | μῆτερ, φίλη δὲ σοί, κασίγνητον κάρα *Ant.* 898. No variation of meaning is intended.

985 f. **ὡς . . . πάντα**: *since it is utter ruin to me.* — **καὶ τὰ Πελοπιδῶν**: a tribrach in the fifth foot has a retarding effect upon the flow of the verse, and is of comparatively rare occurrence. — **οὐράνιον**: the same thought as in διοπετές v. 977.

987 f. **σπέρμα**: constr. with the two verbs in common, though ἐπέζεσεν alone would require the dative.

989. **τὸ μὲν πρόθυμον**: correlative to τὴν θεὸν δὲ κτλ. v. 995. She has had the *will* from the beginning, but the deed may not prove easy of accomplishment. — **ἔχω**: gets the sense of a pf. and pres. combined, from πρὶν . . . ἐλθεῖν. See G. 1258, H. 826.

991–993. **θέλω δὲ** κτλ.: amplifies and specifies τὸ πρόθυμον ἔχω (v. 989), which was said comprehensively, as v. 990 shows. *And I desire the same ends as you.* — **σέ τε** κτλ.: explanatory of ἅπερ σὺ (θέλεις), τέ . . . τέ being correlative. — **οὐχὶ . . . θυμουμένη**: *cherishing no resentment against my slayers* (viz. her father).

994. **γάρ**: *for thereby.* A special motive is here given for θέλω δ᾽ ἅπερ σύ (v. 991): viz. σφαγῆς σῆς χεῖρ᾽ ἀπαλλάξαιμεν ἄν. The performance of her duty as priestess would involve a crime. The second clause, σώσαιμί τ᾽ οἴκους, though grammatically parallel to the first (τέ . . . τέ), is in effect nothing but a perfectly natural repetition of οἶκον ὀρθῶσαι vs. 992 f. "Besides saving the family."

995–997. **θεόν, τύραννον**: both nouns are governed grammatically by λάθω and δέδοικα in common. In

κρηπῖδας εὖρῃ λαΐνας ἀγάλματος.
πῶς δ' οὐ θανοῦμαι; τίς δ' ἔνεστί μοι λόγος;
ἀλλ' εἰ μὲν ἔν τι τοῦθ' ὁμοῦ γενήσεται,
ἄγαλμά τ' οἴσεις κἄμ' ἐπ' εὐπρύμνου νεὼς
ἄξεις, τὸ κινδύνευμα γίγνεται καλόν·
τούτου δὲ χωρισθεῖσ' ἐγὼ μὲν ὄλλυμαι,
σὺ δ' ἂν τὸ σαυτοῦ θέμενος εὖ νόστου τύχοις.
οὐ μήν τι φεύγω γ' οὐδέ μ' εἰ θανεῖν χρεών,
σώσασά σ'· οὐ γὰρ ἀλλ' ἀνὴρ μὲν ἐκ δόμων
θανὼν ποθεινός, τὰ δὲ γυναικὸς ἀσθενῆ.

reciting, the pause comes after δέδοικα, as the clause ἡνίκα κτλ. shows. — Anticipation (prolepsis) is very common with a verb of fearing; *cf.* δέδοικα δ' αὐτὴν μή τι βουλεύσῃ νέον *Med.* 37. — ὅπως λάθω: indirect question depending on verb of fearing; see GMT. 376.

998. τίς . . . λόγος: *what is it possible for me to say?* Viz. in explanation of the disappearance of the idol.

999–1006. Iphigenia resolves to save her brother and his fortunes, though she herself perish in the undertaking.

999–1003. The alternatives, introduced by εἰ μέν (v. 999) and τούτου δέ (v. 1002), are her own deliverance or her death. The escape of Orestes with the image is to be effected in either event.

999–1001. ἀλλά: *however.* This word marks the transition to a determined purpose, after the utterance of perplexity in v. 998. A conclusive turn of any sort is indicated by ἀλλά. *Cf.* vs. 636, 699, 979 (eight lines in conclusion, as here). — εἰ μὲν κτλ.: "if these two things can be done together, — if you can both carry off the image and take me, *etc.*" — ἔν τι . . . γενήσεται: the subj. is τοῦτο, sing. by assimilation to the pred. ἔν τι. — ἄγαλμά τ' οἴσεις καὶ . . . ἄξεις: explanatory of τοῦτο γενήσεται. *Cf.* vs. 488 f. — εὐπρύμνου νεώς: Iphigenia has remembered πολυκώπῳ σκάφει v. 981. — γίγνεται: here, as so often, nearly equivalent to a passive. "Then is the venture nobly won."

1002 f. *But reft of this, I, to be sure, am lost, but you will successfully accomplish your own purpose and gain a safe return.* — τούτου δὲ χωρισθεῖσα: in form, adapted to ἐγὼ μὲν ὄλλυμαι only, but belonging in sense and position also to σὺ δὲ κτλ. — The meaning is the same, whether τούτου be taken as referring to τοῦτο (v. 999) or to ἄγαλμα (v. 1000), but the word χωρισθεῖσα shows that the speaker thinks of the *image.* She expects to meet with little difficulty in packing that off, but anticipates much in escaping with it herself. — εὖ: construe with θέμενος.

1004–1006. εἰ θανεῖν χρεών: after φεύγω, instead of simply θανεῖν. "Yet even though I must die I shrink not from it." — σώσασά σε: *provided I save you.* Conditional participle. — οὐ

ΟΡΕΣΤΗΣ.

οὐκ ἂν γενοίμην σοῦ τε καὶ μητρὸς φονεύς·
ἄλις τὸ κείνης αἷμα· κοινόφρων δὲ σοὶ
καὶ ζῆν θέλοιμ' ἂν καὶ θανὼν λαχεῖν ἴσον.
ἄξω δέ σ', ἥνπερ καὐτὸς ἐνταυθοῖ πέσω,
πρὸς οἶκον, ἢ σοῦ κατθανὼν μενῶ μέτα.
γνώμης δ' ἄκουσον· εἰ πρόσαντες ἦν τόδε
Ἀρτέμιδι, πῶς ἂν Λοξίας ἐθέσπισεν
κομίσαι μ' ἄγαλμα θεᾶς πόλισμ' εἰς Παλλάδος
καὶ σὸν πρόσωπον εἰσιδεῖν; ἅπαντα γὰρ
συνθεὶς τάδ' εἰς ἓν νόστον ἐλπίζω λαβεῖν.

ΙΦΙΓΕΝΕΙΑ.

πῶς οὖν γένοιτ' ἂν ὥστε μήθ' ἡμᾶς θανεῖν,

γὰρ ἀλλά: *for no! Cf.* οὐ μὴν ἀλλά v. 630. — **ποθεινός**: *missed.* — **τὰ γυναικός**: *woman;* more general than *γυνή*, and more so than *ἀνήρ* in v. 1005 ("a man").

1007–1009. **οὐκ ἂν γενοίμην**: the potential opt. makes a forcible negation, because it means I *will*, and not I *shall. Cf.* v. 717. — **κοινόφρων δὲ σοί**: *but of one mind with thee.* — **θέλοιμ' ἄν**: *I choose.* The potential construction is continued.

Of self-sacrificing women Euripides has furnished more than one illustrious example; but in this play we find even self-sacrificing *men.*

1010 f. The declaration just made is repeated in more specific terms. — **ἥνπερ . . . πέσω**: *so surely as I get there myself.* — **καὐτός**: for the idiomatic *καί*, *cf.* v. 592. — **πέσω**: of a change of state; see on v. 730, and *cf. ἐν νηὶ παλιμπετὲς ἀπονέωνται* Hom. ε 27.

1012–1016. Orestes, who is the despondent sceptic no longer, offers his reasons for believing that the will of Artemis herself is to be served by their undertaking.

1012. **γνώμης**: *what I think.* — **πρόσαντες**: *unacceptable.* *ἄντην*: *προσάντης* "up-hill," *κατάντης* "down-hill." Orestes urges that a conflict between the will of Apollo and the will of Apollo's sister Artemis is impossible.

1014. **πόλισμ' εἰς Παλλαδος**: see on *δέρῃ πρὸς ἀνδρός* v. 1460.

1015. **καὶ σὸν πρόσωπον εἰσιδεῖν**: certainly a very important *result* of the oracle, if not intimated in the words of the god; see on v. 86, and *cf.* vs. 1438–1441. — **ἅπαντα**: if, as is generally believed, a portion of Orestes' argument has been lost from the text after v. 1014, then we have not before us all that was here summed up.

1016. *Putting all this together, I am led to hope, etc.*

1017–1019. **πῶς οὖν γένοιτ' ἄν**: *how then can it be managed?* — **τῇδε** *κτλ.*: *here is the difficulty in the journey home; this is the subject for our deliberation.* — **τῇδε . . . ἥδε**: for the anaph-

λαβεῖν θ' ἃ βουλόμεσθα; τῇδε γὰρ νοσεῖ
νόστος πρὸς οἴκους· ἥδε βούλευσις πάρα.

ΟΡΕΣΤΗΣ.

ἆρ' ἂν τύραννον διολέσαι δυναίμεθ' ἄν;

ΙΦΙΓΕΝΕΙΑ.

δεινὸν τόδ' εἶπας, ξενοφονεῖν ἐπήλυδας.

ΟΡΕΣΤΗΣ.

ἀλλ' εἰ σὲ σώσει κἀμέ, κινδυνευτέον.

ΙΦΙΓΕΝΕΙΑ.

οὐκ ἂν δυναίμην, τὸ δὲ πρόθυμον ἥνεσα.

ΟΡΕΣΤΗΣ.

τί δ', εἴ με ναῷ τῷδε κρύψειας λάθρα;

ΙΦΙΓΕΝΕΙΑ.

ὡς δὴ σκότος λαβόντες ἐκσωθεῖμεν ἄν;

ΟΡΕΣΤΗΣ.

κλεπτῶν γὰρ ἡ νύξ, τῆς δ' ἀληθείας τὸ φῶς.

ora, see on v. 984. Observe the explicitness of statement in these transitional lines.

1021. **δεινὸν τόδ' εἶπας**: *a shocking proposal. Cf.* δίκαιον εἶπας v. 740.

1023. *Nay I cannot consent, though I must approve your zeal.* — **οὐκ ἂν δυναίμην**: *sc.* ξενοφονεῖν. For δύνασθαι in a moral sense, *cf.* οὔτ' ἂν δυναίμην μήτ' ἐπισταίμην λέγειν Soph. *Ant.* 686.

Iphigenia naturally declines to connive at the destruction of the foreign king, to whom she has stood in hospitable and friendly relations. The death of Thoas formed a part of some of the other dramatizations of this subject, but we do not know under what circumstances it was brought about.

1025. *That we may take advantage of the dark, you mean, to make good our escape?* (*i.e.* with the booty). — **ὡς**: for ὥστε, as often.

1026. *Ay, night is the time for thieves, even as for truth the light of day. Cf.* κλέπτῃ δέ τε νυκτὸς ἀμείνω Hom. Γ 11, said of the fog. The second part of the line, τῆς δ' ἀληθείας τὸ φῶς, illuminates the maxim by its antithetic effect.

ΙΦΙΓΕΝΕΙΑ.

εἶσ' ἔνδον ἱεροῦ φύλακες, οὓς οὐ λήσομεν.

ΟΡΕΣΤΗΣ.

οἴμοι διεφθάρμεσθα· πῶς σωθεῖμεν ἄν;

ΙΦΙΓΕΝΕΙΑ.

ἔχειν δοκῶ μοι καινὸν ἐξεύρημά τι.

ΟΡΕΣΤΗΣ.

ποῖόν τι; δόξης μετάδος, ὡς κἀγὼ μάθω.

ΙΦΙΓΕΝΕΙΑ.

ταῖς σαῖς ἀνίαις χρήσομαι σοφίσμασιν.

ΟΡΕΣΤΗΣ.

δειναὶ γὰρ αἱ γυναῖκες εὑρίσκειν τέχνας.

ΙΦΙΓΕΝΕΙΑ.

φονέα σε φήσω μητρὸς ἐξ Ἄργους μολεῖν.

ΟΡΕΣΤΗΣ.

χρῆσαι κακοῖσι τοῖς ἐμοῖς, εἰ κερδανεῖς.

ΙΦΙΓΕΝΕΙΑ.

ὡς οὐ θέμις σε λέξομεν θύειν θεᾷ,

1027. The second proposal is thus dismissed, not too abruptly. Obs. four lines for each of the two rejected propositions. At its close, also, the dialogue tends to fall into quatrains.

1030. **δόξης**: adapted to δοκῶ v. 1029. For μετάδος, *cf.* εἰς τὸ κοινὸν δούς v. 673.

1031 f. **σοφίσμασιν**: *for a crafty scheme.* Pred. noun. — **δειναὶ εὑρίσκειν**: *clever at inventing.*

1033 f. **μολεῖν**: in English simply "are"; see on ἥκουσι v. 258. — **εἰ κερδανεῖς**: *if you expect to win by it.* The κέρδος will counteract the δυσφημία. *Cf.* δοκῶ μέν, οὐδὲν ῥῆμα σὺν κέρδει κακόν ("of evil omen") Soph. *El.* 61; κακὸς μὲν ὄρνις ("omen")· εἰ δὲ κερδανῶ λέγων, | ἕτοιμός εἰμι μὴ θανὼν λόγῳ θανεῖν *Hel.* 1051.

1035 f. **ὡς οὐ θέμις**: *sc.* ἐστί. — **αἰτίαν ἔχουσα**: αἰτίαν ἔχειν, besides meaning to "be to blame," *etc.*, sometimes means to "have a reason to give," as here; *cf.* ἢ συγγενὴς ὤν, ἢ τίν' αἰτίαν ἔχων; *Hec.* 1203.

ΟΡΕΣΤΗΣ.

τίν' αἰτίαν ἔχουσ' ; ὑποπτεύω τι γάρ.

ΙΦΙΓΕΝΕΙΑ.

οὐ καθαρὸν ὄντα, τὸ δ' ὅσιον δώσω φόνῳ.

ΟΡΕΣΤΗΣ.

τί δῆτα μᾶλλον θεᾶς ἄγαλμ' ἁλίσκεται;

ΙΦΙΓΕΝΕΙΑ.

πόντου σε πηγαῖς ἁγνίσαι βουλήσομαι.

ΟΡΕΣΤΗΣ.

ἔτ' ἐν δόμοισι βρέτας, ἐφ' ᾧ πεπλεύκαμεν.

ΙΦΙΓΕΝΕΙΑ.

κἀκεῖνο νίψαι, σοῦ θιγόντος ὥς, ἐρῶ.

ΟΡΕΣΤΗΣ.

ποῖ δῆτα; πόντου νοτερὸν εἶπας ἔκβολον;

ΙΦΙΓΕΝΕΙΑ.

οὗ ναῦς χαλινοῖς λινοδέτοις ὁρμεῖ σέθεν.

1037. The sentence begun in v. 1035 is continued. *Because you are unclean, whereas I am to consign to slaughter only what is pure.* — **δώσω**: depends on **ὡς** v. 1035.

1039. **βουλήσομαι**: *I shall wish.* The future by assimilation to **λέξομεν** v. 1035, and **δώσω** v. 1037: for **φήσω βούλεσθαι.**

1040. Interposed in a critical tone, like v. 1038. Dramatically such interruptions indicate impatience, wonder, or some similar feeling; artistically, the stichomythia in this way retards the mental movement, and reflects the progress of ideas in the mind of the spectator, instead of hurrying his wits — an art well understood in the 'minstrel business' of the present day. — **ἐφ' ᾧ**: dat. for the usual accusative; *cf.* v. 1205.

1041. **κἀκεῖνο νίψαι**: "and to wash *it.*" Const. with *βουλήσομαι* v. 1039. — **σοῦ . . . ὥς**: 'tamquam a te tactam.' — **ἐρῶ**: as *I shall declare.* The verb is appended or parenthetic.

1042. **ποῖ δῆτα**: *whither pray? πόντου πηγαῖς* (v. 1039) has suggested *going* somewhere, for the purpose mentioned. — **εἶπας**: *do you mean?* — **ἔκβολον**: "*inlet*" we should say. *Cf.* *ἐκπίπτει* v. 1196, where it appears that there was a beach close by the temple.

1043. In effect a negative answer to Orestes' question. A more remote

ΟΡΕΣΤΗΣ.

σὺ δ' ἤ τις ἄλλος ἐν χεροῖν οἴσει βρέτας;

ΙΦΙΓΕΝΕΙΑ.

ἐγώ· θιγεῖν γὰρ ὅσιόν ἐστ' ἐμοὶ μόνῃ.

ΟΡΕΣΤΗΣ.

Πυλάδης δ' ὅδ' ἡμῖν ποῦ τετάξεται φόνου;

ΙΦΙΓΕΝΕΙΑ.

ταὐτὸν χεροῖν σοὶ λέξεται μίασμ' ἔχων.

ΟΡΕΣΤΗΣ.

λάθρᾳ δ' ἄνακτος ἢ εἰδότος δράσεις τάδε;

ΙΦΙΓΕΝΕΙΑ.

πείσασα μύθοις· οὐ γὰρ ἂν λάθοιμί γε.

ΟΡΕΣΤΗΣ.

καὶ μὴν νεώς γε πίτυλος εὐήρης πάρα.

ΙΦΙΓΕΝΕΙΑ.

σοὶ δὴ μέλειν χρὴ τἄλλ' ὅπως ἕξει καλῶς.

locality than the one he seems to have meant is to be selected. An excuse therefor is given in v. 1197. — **χαλινοῖς**: the ship is conceived as a steed; *cf.* νηῶν ὠκυπόρων ἐπιβαινέμεν, αἵθ' ἅλὸς ἵππoι | ἀνδράσι γίγνονται Hom. δ 708.

1046. *But what place is Pylades here to have in our tale of bloodshed?* — **ἡμῖν**: ethical dative. — **φόνου**: partitive gen. with ποῦ. *Cf.* ὅποι χθονός v. 119.

1047. Thoas will be given to understand that the two are brothers; *cf.* v. 1173. — **λέξεται ἔχων**: the participle with a verb of saying is rare; *cf.* μηδέ με ζῶσαν λέγε *El.* 687. With this construction, λέγειν approaches the meaning of καλεῖν. "He shall be described as having." For the fut. mid. as passive, see H. 496.

1048. **ἢ εἰδότος**: read with synizesis.

1050. *Well, our ship at least is there with handy oar.* — **νεὼς πίτυλος**: poetically for the vessel itself; *cf.* vs. 1394 f., νεὸς μὲν πίτυλος εἷς λελειμμένος (*i.e.* ναῦς μία) *Troad.* 1123. For πίτυλος, see on v. 307.

1051. **τὰ ἄλλα**: viz. the embarcation and flight, after the priestess has performed her part and they have arrived at the ship.

ΟΡΕΣΤΗΣ.

ἑνὸς μόνου δεῖ, τάσδε συγκρύψαι τάδε.
ἀλλ' ἀντίαζε καὶ λόγους πειστηρίους
εὕρισκ'· ἔχει τοι δύναμιν εἰς οἶκτον γυνή.
τὰ δ' ἄλλ' ἴσως ἂν πάντα συμβαίη καλῶς.

ΙΦΙΓΕΝΕΙΑ.

ὦ φίλταται γυναῖκες, εἰς ὑμᾶς βλέπω,
καὶ τἄμ' ἐν ὑμῖν ἐστὶν ἢ καλῶς ἔχειν
ἢ μηδὲν εἶναι καὶ στερηθῆναι πάτρας
φίλου τ' ἀδελφοῦ φιλτάτης τε συγγόνου.
καὶ πρῶτα μέν μοι τοῦ λόγου τάδ' ἀρχέτω·
γυναῖκές ἐσμεν, φιλόφρον ἀλλήλαις γένος,
σῴζειν τε κοινὰ πράγματ' ἀσφαλέσταται.
σιγήσαθ' ἡμῖν καὶ συνεκπονήσατε
φυγάς. καλόν τοι γλῶσσ' ὅτῳ πιστὴ παρῇ.

1052. τάσδε κτλ.: "that our friends here keep the secret with us." The confidence of the chorus came to be a most important matter in plays of intrigue, like the present tragedy, hence the Horatian precept: ille tegat commissa *Ars Poet.* 200.

1053 f. ἀλλά: see on v. 999. — τοι: 'gnomic' particle, so called from its freq. use in maxims; *cf.* vs. 650, 1064. — εἰς οἶκτον: "to move the feelings."

1055. The response to v. 1051.

1057–1059. *My fate is in your hands, whether to be happy or to come to nought, etc.* — τἀμά: the subj. of ἐστίν by anticipation, in sense also the subj. of the infinitives that follow. — στερηθῆναι κτλ.: these words show that τἀμά is felt as completely identical with ἐμέ (ἐνώ). — φίλου . . . φιλτάτης: no significant difference is intended, although the effect of a climax is gained. Electra is not forgotten here as at v. 898; the argument is of a different sort.

1060. *And first now, let this be the beginning of my appeal.* — πρῶτα μέν: no correlative is expressed. — τάδε: explained by vs. 1061 f.

1061 f. γένος: *sex; cf.* v. 1298. — σῴζειν κτλ.: *and very sure at keeping mutual secrets.* Considerable ground is covered by the powers that have thus far been attributed to 'the sex'; *cf.* vs. 1054, 1032, 1006.

1064. ὅτῳ: instead of ἥν τῳ; *cf.* v. 606. For the omission of ἄν, see GMT. 540. By the arrangement here somewhat of the same effect is produced as by saying καλὸν γλῶσσα πιστή ("A fine thing is a trusty tongue").

ὁρᾶτε δ' ὡς τρεῖς μία τύχη τοὺς φιλτάτους,
ἢ γῆς πατρῴας νόστος ἢ θανεῖν, ἔχει.
σωθεῖσα δ', ὡς ἂν καὶ σὺ κοινωνῇς τύχης,
σώσω σ' ἐς Ἑλλάδ'. ἀλλὰ πρός σε δεξιᾶς,
σὲ καὶ σ' ἱκνοῦμαι, σὲ δὲ φίλης παρηίδος
γονάτων τε καὶ τῶν ἐν δόμοισι φιλτάτων.
τί φατέ; τίς ὑμῶν φησὶν ἢ τίς οὐ θέλει,
φθέγξασθε, ταῦτα; μὴ γὰρ αἰνουσῶν λόγους
ὄλωλα κἀγὼ καὶ κασίγνητος τάλας.

ΧΟΡΟΣ.

θάρσει, φίλη δέσποινα, καὶ σῴζου μόνον.
ὡς ἔκ γ' ἐμοῦ σοι πάντα σιγηθήσεται,
(ἴστω μέγας Ζεύς), ὧν ἐπισκήπτεις πέρι.

ΙΦΙΓΕΝΕΙΑ.

ὄναισθε μύθων καὶ γένοισθ' εὐδαίμονες.
σὸν ἔργον ἤδη καὶ σὸν εἰσβαίνειν δόμους·
ὡς αὐτίκ' ἥξει τῆσδε κοίρανος χθονός,
θυσίαν ἐλέγξων εἰ κατείργασται ξένων.

1065 f. **τρεῖς μία**: see on v. 621. — **γῆς νόστος**: objective gen. with the noun, like an acc. with a verb, denoting limit of motion. *Cf.* *ἐπιμαίεο νόστου | γαίης Φαιήκων* Hom. ε 344. — **ἔχει**: "awaits." Three persons bound up in one destiny.

1067–1069. **ὡς ἄν**: G. 1367, H. 882. — **πρός σε δεξιᾶς**: const. *σέ* with *ἱκνοῦμαι*. For its position (here idiomatic) see on v. 679. The Latin has the same idiom; *cf.* per *té* deos oro et nóstram amicitiám, Chremes Ter. *Andr.* iii. 3. 6. — **σὲ καὶ σὲ κτλ.**: addressing individual members of the band separately. To what extent the action here indicated was carried out in the representation, we cannot tell. See p. 33, *fin.*

1071 f. **φησίν**: ait, "says *ay*." — **οὐ θέλει ταῦτα**: *is not in favor of this.* — **φθέγξασθε**: *speak up!* Parenthetical. The expression implies a pause preceding it, and impatience to hear the response of the coryphaeus. — **μὴ αἰνουσῶν λόγους**: *ἢν μὴ αἰνῆτε τοὺς ἐμοὺς λόγους*. "Unless you yield assent."

1077. **ἴστω Ζεύς**: *witness Zeus!* — **ὧν**: the antecedent is *πάντα* v. 1076.

1078. **ὄναισθε μύθων**: "bless you for your words!" For the gen., see G. 1126, H. 740.

1079–1081. Addressed to Orestes and Pylades, who withdraw into the temple. — **θυσίαν κτλ.**: 'anticipation.'

ὦ πότνι', ἥπερ μ' Αὐλίδος κατὰ πτυχὰς
δεινῆς ἔσωσας ἐκ πατροκτόνου χερός,
σῶσόν με καὶ νῦν τούσδε τ' · ἢ τὸ Λοξίου
οὐκέτι βροτοῖσι διὰ σ' ἐτήτυμον στόμα.
ἀλλ' εὐμενὴς ἔκβηθι βαρβάρου χθονὸς
εἰς τὰς Ἀθήνας · καὶ γὰρ ἐνθάδ' οὐ πρέπει
ναίειν, παρόν σοι πόλιν ἔχειν εὐδαίμονα.

ΧΟΡΟΣ.

ὄρνις, ἃ παρὰ πετρίνας στροφὴ α'.
πόντου δειράδας, ἁλκυών,
ἔλεγον οἰκτρὸν ἀείδεις,

1082–1088. Prayer to the goddess. Thereafter Iphigenia herself enters the temple.

1082 f. *Our blessed Lady, thou who in Aulis' vales didst save me from a father's fell destroying hand.* — **πατροκτόνου**: the word taken by itself hardly bears analysis for the meaning required, but we believe nevertheless that Euripides wrote the line exactly as it stands.

1084 f. **ἢ τὸ Λοξίου . . . στόμα**: "else must the lips of Phoebus lose their truth to mortal men, through thee!"

1088. **εὐδαίμονα**: the word is very apt in the present connexion, besides being a current epithet of Athens, 'city of the gods,' δαιμόνιον πτολίεθρον.

VI. Second Stasimon, vs. 1089–1152.

The chorus gives voice to regretful reminiscences of Hellas (**first strophe**), and sad reflections on the fate that brought the women as captives to their service among the Taurians (**first antistrophe**). They picture the prospective happy escape of the priestess (**second strophe**), whereas her servants can cherish only wish and hope (**second antistrophe**). — For the metre, see p. 48.

(**First Strophe.**)

1089–1093. As the nightingale — the fable of Philomela and Itys — appears repeatedly in Greek poetry as a type of human sorrow, so here the plaintive halcyon is invoked, from the legend of Ceyx and Alcyone. In epic story, Cleopatra, the wife of Meleager, had borne, when a child, the name Alcyone, in remembrance of her mother's sorrows: τὴν δὲ τότ' ἐν μεγάροισι πατὴρ καὶ πότνια μήτηρ | Ἀλκυόνην καλέεσκον ἐπώνυμον, οὕνεκ' ἄρ' αὐτῆς | μήτηρ ἀλκυόνος πολυπενθέος οἶτον ἔχουσα | κλαῖ', ὅτε μιν ἑκάεργος ἀνήρπασε Φοῖβος Ἀπόλλων Hom. I 561.

1091. *Chantest a plaintive ditty.*

εὐξύνετον ξυνετοῖσι βοάν,
ὅτι πόσιν κελαδεῖς ἀεὶ μολπαῖς,
ἐγώ σοι παραβάλλομαι θρήνους, ἄπτερος ὄρνις,
ποθοῦσ' Ἑλλάνων ἀγόρους, ποθοῦσ' Ἄρτεμιν ὀλβίαν,
ἃ παρὰ Κύνθιον ὄχθον οἰκεῖ φοίνικά θ' ἁβροκόμαν
δάφναν τ' εὐερνέα καὶ γλαυκᾶς θαλλὸν ἱρὸν ἐλαίας,
Λατοῦς ὠδῖνα φίλαν, λίμναν θ' εἰλίσσουσαν ὕδωρ
κύκλιον, ἔνθα κύκνος μελῳδὸς Μούσας θεραπεύει.

1092 f. **εὐξύνετον ξυνετοῖσι**: *right well known to knowing ones*. Viz. to such as know how to sympathize with a tale of woe. — **ὅτι . . . μολπαῖς**: *that 't is thy spouse thou singest in tuneful strains for aye*. The clause depends upon *εὐξύνετον*. — Alcyone, the wife of Ceyx king of Trachis, was about to cast herself into the sea on recognizing the body of her drowned husband in the waves, when both were transformed into sea-birds (Ovid *Met.* xi. 715). — **κελαδεῖς**: *κέλαδος* v. 1129, *κελαδεῖν* (celebrare). *Cf. τίνα θεόν, τίν' ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν;* Pind. *Ol.* ii. 2.

1094 f. **ἐγὼ . . . θρήνους**: *mourning to match with thine have I*. — Note the mid. *παραβάλλομαι*. — **ἄπτερος ὄρνις**: the 'limiting' epithet, to explain or justify a metaphor, is most common in Aeschylus; *cf. δίπους λέαινα Ag.* 1258 (of Clytaemnestra). Naïve poesy is wont to be explicit on a point like this; *cf.* 'Wenn ich ein Vöglein wär', | Und auch zwei Flügel hätt', | Flög ich zu dir.'

1096 f. **ἀγόρους**: equiv. to *ἀγοράς*. — **Ἄρτεμιν ὀλβίαν**: *Artemis the blest*. *I.e.* the Grecian goddess, not Artemis of the Taurians.

1098–1105. The Cynthian hill, the palm, the bay, and the olive tree, and the 'circling mere' were familiar features of the legend of the birth of Leto's children in the isle of Delos. Observe the numerous ornamental epithets.

1102 f. **Λατοῦς ὠδῖνα φίλαν**: "fond stay of Leto's travail." 'Euripides audacius partum Latonae dixisse videtur arborem, cui obnixa peperit Apollinem et Dianam.' *Cf. Φοῖβε ἄναξ, ὅτε μέν σε θεὰ τέκε πότνια Λητώ, | φοίνικος βαδινῆς χερσὶν ἐφαψαμένη, | ἀθανάτων κάλλιστον ἐπὶ τροχοειδεῖ λίμνῃ* Theogn. 5. — **λίμναν . . . ὕδωρ κύκλιον**: *and the mere that whirls its water circling round*. *ἡ ἐν Δήλῳ ἡ Τροχοειδὴς καλεομένη* Hdt. ii. 170.

1105. **κύκνος μελῳδός**: *the singing swan*. Sacred to Apollo and the Muses. His voice, we are told, is not plaintive like the halcyon's, but sweet and melodious as the flute or harp (Oppian), — the clear, ringing tone of 'silver bells.' *Cf. οὐδέν σ' ἁ φόρμιγξ ἁ Φοίβου | σύμμολπος τόξων ῥύσαιτ' ἄν· | πάραγε πτέρυγας, | λίμνας ἐπίβα τᾶς Δηλιάδος. | αἰμάξεις, εἰ μὴ πείσει, | τὰς καλλιφθόγγους ᾠδάς Ion* 164, said by Ion to a swan that he threatens with his bow and arrows. — *τοιάδε κύκνοι . . . ξυμμιγῆ βοὴν ὁμοῦ | πτεροῖς κρέκοντες ἴακχον Ἀπόλλω* Ar. *Av.*

ὦ πολλαὶ δακρύων λιβάδες, ἀντιστροφὴ α'.
αἳ παρηίδας εἰς ἐμὰς
ἔπεσον, ἀνίκα πύργων
ὀλλυμένων ἐπὶ ναυσὶν ἔβαν
πολεμίων ἐρετμοῖσι καὶ λόγχαις,
ζαχρύσου δὲ δι' ἐμπολᾶς νόστον βάρβαρον ἦλθον,
ἔνθα τᾶς ἐλαφοκτόνου θεᾶς ἀμφίπολον κόραν
παῖδ' Ἀγαμεμνονίαν λατρεύω βωμούς θ' Ἑλληνοθύτας,
ζηλοῦσ' ἄταν διὰ παντὸς δυσδαίμον'· ἀν γὰρ ἀνάγκαις
οὐ κάμνει σύντροφος ὢν μεταβάλλειν δυσδαιμονίαν·
τὸ δὲ μετ' εὐτυχίαν κακοῦσθαι θνατοῖς βαρὺς αἰών.

769. The swan's song on his dying day betokens his Apollinic character, acc. to the Platonic Socrates: *οἱ κύκνοι . . . τοῦ Ἀπόλλωνος ὄντες μαντικοί τέ εἰσι καὶ προειδότες τὰ ἐν Ἅιδου ἀγαθὰ ἄδουσι καὶ τέρπονται ἐκείνην τὴν ἡμέραν διαφερόντως* Plat. *Phaedo* 85 b.

(First Antistrophe.)

1108–1110. **πύργων ὀλλυμένων**: 'when temple and tower | Went to the ground' Milton *Sonnet* viii. — **πολεμίων . . . λόγχαις**: *by foemen's oars and spears* constrained. Naming the instruments of both conquest and conveyance. *ἐπὶ ναυσὶν ἔβαν* is passive in sense. *Cf. ὁρμεῖ χαλινοῖς* v. 1013.

1111 f. *And, by exchange for precious gold, on a far foreign voyage I came.* First led captive from their homes by the fate of war, and then sold as slaves to foreigners. — **νόστον βάρβαρον**: *i.e. νόστον βαρβάρου γῆς. Cf. γῆς πατρῴας νόστος* (v. 1006), and note that *νόστος* is not confined to the meaning of "return."

1113–1115. **ἔνθα**: hither, *where*. — **ἐλαφοκτόνου θεᾶς**: *cf.* Δίκτυνν' *οὐρεία* v. 127. — **λατρεύω**: here followed by the acc. instead of the regular dative. *Cf. τίνα πόλιν . . . λατρεύεις; El.* 130. — **βωμοὺς Ἑλληνοθύτας**: *cf. βωμός, Ἕλλην οὗ καταστάζει φόνος* v. 72.

1117–1122. A characteristic moral reflection, unmistakable in its tenor, although the text is very uncertain. The significant antithetic phrases of the passage are *διὰ παντός* ("from first to last") and *μετ' εὐτυχίαν* ("after happy experiences"). — **ἐν ἀνάγκαις**: said, as often, with reference to *slavery; cf.* the Homeric *ἦμαρ ἀναγκαῖον* (Π 836) opp. to *ἐλεύθερον ἦμαρ* (*ib.* 831), *τῆς ἀναγκαίας τύχης* ("the lot of servitude") Soph. *Aj.* 485. — *Whilst all the time I envy the misery of life-long misfortune: in bondage reared, one suffers not by any change to trouble; but, after good times, to dwell in bad is a grievous life. Cf.* φαντὶ δ' ἔμμεν | τοῦτ' ἀνιαρότατον, καλὰ γινώσκοντ' ἀνάγκᾳ | ἐκτὸς ἔχειν πόδα Pind. *Pyth.* iv. 510. "This is truth the poet sings, | That a sorrow's crown of sorrow is remembering happier things.

καὶ σὲ μέν, πότνι', Ἀργεία στροφὴ β'.
πεντηκόντορος οἶκον ἄξει·
συρίζων δ' ὁ κηροδέτας
κάλαμος οὐρείου Πανὸς
κώπαις ἐπιθωΰξει,
ὁ Φοῖβός θ' ὁ μάντις ἔχων ἑπτατόνου κέλαδον λύρας
ἀείδων ἄξει λιπαρὰν εὖ σ' Ἀθηναίων ἐπὶ γᾶν.
ἐμὲ δ' αὐτοῦ προλιποῦσα βήσει ῥοθίοισιν πλατᾶν·

(Second Strophe.)

1123–1137. An apostrophe addressed to Iphigenia. The thought of her return to Hellas is suggested by force of contrast.

1123 f. **καί**: *and now.* Passing from a general reflection to the particular events impending (for *καὶ νῦν*). — **σὲ μέν**: correlative to *ἐμὲ δέ* v. 1132. *σέ* is emphatic also by contrast with what has preceded. — **πεντηκόντορος**: remembering *πολυκώπῳ σκάφει* v. 981; *cf.* v. 1347.

1125–1130. Giving way to the enthusiasm of song, the chorus celebrates the divine auspices that must attend on such a voyage as this.

1125–1127. Pan, whose music is heard everywhere in wild nature, over both land and sea, shall be the *κελευστής* to set the oar-stroke. — **συρίζων**: *piping.* *σῦριγξ*, "Panspipe." — **κηροδέτας κάλαμος**: *cf.* Pan primus calamos cera coniungere pluris | instituit Verg. *Ecl.* ii. 32. — **οὐρείου**: *cf.* vs. 127, 162, 634. — **ἐπιθωΰξει**: *will cheer on.* The verb suits the character of the god, suggesting the shouts of hunters to their dogs; *cf.* *ἔραμαι κυσὶ θωΰξαι* *Hipp.* 219. In Athenian triremes a flute-player (*τριηραύλης*) gave the time for the oars.

1128–1131. **ὁ μάντις**: said in a very different tone from v. 711. The prophet of an ancient expedition stood high in dignity and importance, as for example Mopsus among the Argonauts (Pind. *Pyth.* iv. 338 ff.). Here the god himself who devised the sacred mission will conduct it to a prosperous end. — **ἔχων . . . ἀείδων**: *singing as he holds the seven-stringed clanging lyre. Cf.* *φόρμιγγος περικάλλεος, ἣν ἔχ' Ἀπόλλων* Hom. A 603. *ἀείδων* is the main participle, answering to *συρίζων* v. 1125. — **κέλαδον λύρας**: poetically for the lyre itself; *cf.* *νεὼς πίτυλος* v. 1050. — **εὖ**: *happily.* Of a prosperous voyage (*καλὸς πλοῦς*): *cf.* *ἐ ὖ μὲν Μυρμιδόνας φάσ' ἐλθέμεν ἐγχεσιμώρους . . . ἐ ὖ δὲ Φιλοκτήτην, Ποιάντιον ἀγλαὸν υἱόν* Hom. *γ* 188. — **λιπαράν**: nitidam, "bright and fair," a favorite epith. of the City. *Cf.* *λιπαραῖσί τ' ἐν ὀλβίαις Ἀθάναις* *Alc.* 452. Best known from Pindar's celebrated fragment: *ὦ ταὶ λιπαραὶ καὶ ἰοστέφανοι καὶ ἀοίδιμοι, Ἑλλάδος ἔρεισμα, κλειναὶ Ἀθᾶναι, δαιμόνιον πτολίεθρον.*

1132. **ἐμὲ δ' αὐτοῦ προλιποῦσα**: *leaving me behind.* *πρό* in comp. and *αὐτοῦ* have a similar force; for the latter see on v. 974. — **ῥοθίοισιν πλατᾶν**: *with many a plash of oar-blades.* The dat. as in v. 1110.

ἀέρι δ' ἱστία δὴ κατὰ πρῷραν ὑπὲρ στόλον ἐκπετάσουσι πόδες
ναὸς ὠκυπόμπου.

λαμπρὸν ἱππόδρομον βαίην ἀντιστροφὴ β'.
ἔνθ' εὐάλιον ἔρχεται πῦρ·
οἰκείων δ' ὑπὲρ θαλάμων
πτέρυγας ἐν νώτοις ἁμοῖς
λήξαιμι θοάζουσα·
χοροῖς δὲ σταίην, ὅθι καὶ παρθένος εὐδοκίμων γάμων
παρὰ πόδ' εἰλίσσουσα φίλας ματρὸς ἡλίκων θιάσους
ἐς ἁμίλλας χαρίτων, χαίτας αὖτ' ἁβροπλούτου τ' ἔριν
ὀρνυμένα, πολυποίκιλα φάρεα ταῖς γένυσιν περιβαλλομένα
οὐκέτ' ἐσκίαζον.

1134 ff. Graphic enumeration of characteristic features of the vessel seen under sail. Note the galloping dactyls. — **κατὰ πρῷραν ὑπὲρ στόλον**: "forward above beam." — **πόδες**: "sheet-lines," attached to the lower extremities of the sail and governing it. — **ναὸς ὠκυπόμπου**: the strophe leaves behind it a vision of the "swift-sped bark," impelled by wind and oar *ἄξεινον κατὰ πόντον*.

(**Second Antistrophe.**)

1138–1151. A similar wish to that at the close of the first stasimon (vs. 452 ff.). Here, reminiscences of the dance, as there of song.

1138 f. *By the bright track would I might go, where the Sun wheels in goodly fire. Cf.* vs. 192 ff., *Ion* 82 (quoted on p. 42).

1140–1142. Not an *ἄπτερος ὄρνις* now. — **ἁμοῖς**: *cf.* v. 149. — **πτέρυγας λήξαιμι θοάζουσα**: the thought is of *alighting*, after a 'home flight.'

1143 ff. "There in dances might I take my place, where erst, a maiden for noble nuptials meet, whirling my foot by a fond mother's side, glad bands of youthful mates I stirred to rivalry of charms and vying wealth of hair luxuriant, whilst gay-hued veils around these cheeks I flung, no more in sadness shrouded."

The text is a more than Terpsichorean maze. The last three lines are here printed from Dr. J. H. Heinrich Schmidt (*Kunstformen* III. cccxxxv.), and the paraphrase is intended to suit his probable idea of the sense. We can at least be sure that there was dactyls and dancing.

ΘΟΑΣ.

ποῦ 'σθ' ἡ πυλωρὸς τῶνδε δωμάτων γυνὴ
Ἑλληνίς; ἤδη τῶν ξένων κατήρξατο,
αὐτοῖς τ' ἐν ἀγνοῖς σῶμα λάμπονται πυρί;

ΧΟΡΟΣ.

ἥδ' ἐστίν, ἥ σοι πάντ', ἄναξ, ἐρεῖ σαφῶς.

ΘΟΑΣ.

ἔα·
τί τόδε μεταίρεις ἐξ ἀκινήτων βάθρων,
Ἀγαμέμνονος παῖ, θεᾶς ἄγαλμ' ἐν ὠλέναις;

ΙΦΙΓΕΝΕΙΑ.

ἄναξ, ἔχ' αὐτοῦ πόδα σὸν ἐν παραστάσιν.

ΘΟΑΣ.

τί δ' ἔστιν, Ἰφιγένεια, καινὸν ἐν δόμοις;

ΙΦΙΓΕΝΕΙΑ.

ἀπέπτυσ'· ὁσίᾳ γὰρ δίδωμ' ἔπος τόδε.

VII. Third Epeisodion, vs. 1153–1233.

The king enters with attendants. See vs. 1080 f. He addresses his inquiry to the coryphaeus.

1153–1155. πυλωρός: see on v. 131. Thoas will assure himself of the due and complete observance of the rite: first the initiatory consecration (*κατήρξατο, cf.* vs. 40, 622), then the immolation and cremation (*πυρί, cf.* v. 626).

1157. ἔα: exclamation of surprise, as Iphigenia enters from the temple bearing the image of the goddess. — τόδε: deictic or local, as constantly. "Why *thus?*" — ἀκινήτων: *inviolable.* *κινεῖν* is used often of meddling with what ought not to be touched.

1159. *Sire, stay thy foot where thou standest, at the pillared vestibule.* This is uttered with great solemnity. — αὐτοῦ: *cf.* vs. 974, 1132. — ἐν παραστάσιν: *παραστάδες*, pillars at the entrance of palace or temple, thus designating the entrance-way. *Cf. νὺξ ἦν, Ἀδράστου δ' ἦλθον εἰς παραστάδας Phoen.* 415.

1161. ἀπέπτυσα: "Deliver us!" A formula of pious abhorrence, which was originally expressed by the act ἀποπτύσαι itself. — ὁσίᾳ κτλ.: *to holiness I devote the word. I.e.* she utters the exclamation for the sake of holiness. *Cf. ὁσίας ἕκατι* v. 1461. *ὁσία* is a noun; personified, Ὁσία, *πότνα θεῶν Bacch.* 370. — γάρ: refers to the exclamation, as often; *cf.* v. 855.

ΘΟΑΣ.

τί φροιμιάζει νεοχμόν; ἐξαύδα σαφῶς.

ΙΦΙΓΕΝΕΙΑ.

οὐ καθαρά μοι τὰ θύματ' ἠγρεύσασθ', ἄναξ.

ΘΟΑΣ.

τί τοὐκδιδάξαν τοῦτό σ'; ἢ δόξαν λέγεις;

ΙΦΙΓΕΝΕΙΑ.

βρέτας τὸ τῆς θεοῦ πάλιν ἕδρας ἀπεστράφη.

ΘΟΑΣ.

αὐτόματον, ἤ νιν σεισμὸς ἔστρεψε χθονός;

ΙΦΙΓΕΝΕΙΑ.

αὐτόματον· ὄψιν δ' ὀμμάτων ξυνήρμοσεν.

ΘΟΑΣ.

ἡ δ' αἰτία τίς; ἢ τὸ τῶν ξένων μύσος;

ΙΦΙΓΕΝΕΙΑ.

ἥδ', οὐδὲν ἄλλο· δεινὰ γὰρ δεδράκατον.

ΘΟΑΣ.

ἀλλ' ἦ τιν' ἔκανον βαρβάρων ἀκτῆς ἔπι;

1162 f. τί . . . νεοχμόν: "What means this novel prelude to your words?" *φροιμιάζεσθαι, φροίμιον, προοίμιον.* — οὐ καθαρά: note the pred. position, and *cf.* v. 1171. — ἠγρεύσασθε: not the pl. for the sing., but meaning Thoas and his men who did the catching.

1164. The king calls for the proofs, if there are any. — τὸ ἐκδιδάξαν: opp. to *δόξαν*, ("mere opinion"). — τοῦτο: obj. of *ἐκδιδάξαν*. — ἤ: see on v. 563. Again in v. 1168.

1165. πάλιν ἕδρας: gen. of separation; but we should say "turned around *in* its place."

1168. Thoas had a scientific explanation to suggest for the first miracle (*σεισμὸς χθονός* v. 1166), but the second one is too much for him. Both prodigies are of a sort frequently observed by the ancients, and recorded in history as well as in poetry.

1170. ἀλλ' ῎ : ἀλλά, because the idea had not occurred to him before. Thoas had heard only a hurried account of the fray *ἀκτῆς ἔπι*. See v. 331 (*ἧσσον τάχος*).

ΙΦΙΓΕΝΕΙΑ.

οἰκεῖον ἦλθον τὸν φόνον κεκτημένοι.

ΘΟΑΣ.

τίν'; εἰς ἔρον γὰρ τοῦ μαθεῖν πεπτώκαμεν.

ΙΦΙΓΕΝΕΙΑ.

μητέρα κατειργάσαντο κοινωνῷ ξίφει.

ΘΟΑΣ.

Ἄπολλον, οὐδ' ἐν βαρβάροις ἔτλη τις ἄν.

ΙΦΙΓΕΝΕΙΑ.

πάσης διωγμοῖς ἠλάθησαν Ἑλλάδος.

ΘΟΑΣ.

ἦ τῶνδ' ἕκατι δῆτ' ἄγαλμ' ἔξω φέρεις;

ΙΦΙΓΕΝΕΙΑ.

σεμνόν γ' ὑπ' αἰθέρ', ὡς μεταστήσω φόνου.

ΘΟΑΣ.

μίασμα δ' ἔγνως τοῖν ξένοιν ποίῳ τρόπῳ;

ΙΦΙΓΕΝΕΙΑ.

ἤλεγχον, ὡς θεᾶς βρέτας ἀπεστράφη πάλιν.

ΘΟΑΣ.

σοφήν σ' ἔθρεψεν Ἑλλάς, ὡς ἦσθου καλῶς.

1171. **οἰκεῖον**: opp. to *βαρβάρων* v. 1170. "They have brought their bloodguiltiness with them *from their home.*" — **ἦλθον κεκτημένοι**: *cf.* *ἥκει φέρουσα* v. 42, also vs. 258, 1033.

1172–1175. **εἰς ἔρον . . . πεπτώκαμεν**: Thoas' curiosity is excited. — **κατειργάσαντο**: *despatched.* Euphemistic; *cf.* *κατέργασαι . . . ἐμὸν παῖδα Hipp.* 888, said in prayer to Poseidon. — **ἔτλη τις ἄν**: the ellipse of an object, or an infinitive, is apt here. — **πάσης . . . Ἑλλάδος**: sympathetic with the feeling shown by the king, and tending to account for the coming of the men.

1180. **σοφὴν . . . Ἑλλάς**: see p. 21. — **ὡς**: equiv. to *ὅτι οὕτως*. See GMT. 580 (fourth example).

ΙΦΙΓΕΝΕΙΑ.

καὶ νῦν καθεῖσαν δέλεαρ ἡδύ μοι φρενῶν.

ΘΟΑΣ.

τῶν Ἀργόθεν τι φίλτρον ἀγγέλλοντέ σοι;

ΙΦΙΓΕΝΕΙΑ.

τὸν μόνον Ὀρέστην ἐμὸν ἀδελφὸν εὐτυχεῖν.

ΘΟΑΣ.

ὡς δή σφε σώσαις ἡδοναῖς ἀγγελμάτων.

ΙΦΙΓΕΝΕΙΑ.

καὶ πατέρα γε ζῆν καὶ καλῶς πράσσειν ἐμόν.

ΘΟΑΣ.

σὺ δ' εἰς τὸ τῆς θεοῦ γ' ἐξένευσας εἰκότως.

ΙΦΙΓΕΝΕΙΑ.

πᾶσάν γε μισοῦσ' Ἑλλάδ', ἥ μ' ἀπώλεσεν.

ΘΟΑΣ.

τί δῆτα δρῶμεν, φράζε, τοῖν ξένοιν πέρι;

1181. *And now they dropped a bait tempting to my thoughts.* — φρενῶν: obj. gen. with δέλεαρ. For the word itself, *cf.* v. 815.

1182. *Offering you some sort of tidings from Argos as a lure?* — φίλτρον: answers exactly to δέλεαρ. For the proper signification of the word, *cf.* φίλτρα . . . θελκτήρια ἔρωτος *Hipp.* 509, referred to again as φάρμακον. Figuratively, as here, very often in Euripides.

1183. All this seems like treading on dangerous ground. Not only, however, did the poet well understand what his audience would most enjoy in a scene like this, but it is also thoroughly dramatic. Iphigenia was σοφή, and she knew that the surest way of guarding against hazardous inferences and surmises is to forestall them.

1184. δή: *of course; cf.* v. 1025. — ἡδοναῖς ἀγγελμάτων: "in return for the pleasant news." Causal dative.

1186. "But you inclined to the side of the *goddess*, naturally." — ἐξένευσας: from ἐκνεύειν, not ἐκνεῖν, in spite of δέλεαρ (v. 1181), which is forgotten by this time.

1187. The motive alleged by Iphigenia would seem ample to the king, esp. when given in addition to that of loyalty to the goddess who saved her

ΙΦΙΓΕΝΕΙΑ.

τὸν νόμον ἀνάγκη τὸν προκείμενον σέβειν.

ΘΟΑΣ.

οὔκουν ἐν ἔργῳ χέρνιβες ξίφος τε σόν;

ΙΦΙΓΕΝΕΙΑ.

ἁγνοῖς καθαρμοῖς πρῶτά νιν νίψαι θέλω.

ΘΟΑΣ.

πηγαῖσιν ὑδάτων ἢ θαλασσίᾳ δρόσῳ;

ΙΦΙΓΕΝΕΙΑ.

θάλασσα κλύζει πάντα τἀνθρώπων κακά.

ΘΟΑΣ.

ὁσιώτερον γοῦν τῇ θεῷ πέσοιεν ἄν.

ΙΦΙΓΕΝΕΙΑ.

καὶ ταμά γ' οὕτω μᾶλλον ἂν καλῶς ἔχοι.

ΘΟΑΣ.

οὔκουν πρὸς αὐτὸν ναὸν ἐκπίπτει κλύδων;

life (*τὸ τῆς θεοῦ*). *Cf.* what she says to Orestes himself, *οὐχὶ τοῖς κτανοῦσί με θυμουμένη* (v. 992); also vs. 337 ff.

1189. **προκείμενον**: *prescribed; cf. προυθέμην* v. 1225, and see on v. 620.

1192. **πηγαῖσιν**: is seen to denote *fresh* water, of fount or stream; *cf. καλλιρρόου | ἔψαυσα πηγῆς* Aesch. *Pers.* 201, for purification after a bad dream. — **θαλασσίᾳ δρόσῳ**: *cf. ἐναλία δρόσῳ* v. 255. *δρόσος* is a favorite word in Greek poetry; *cf.* v. 443, *Ion* 96.

1193. The line has the sound of a proverb. Sea-water was believed to possess high efficacy for purposes of lustration.

1194. "There will be more sanctity, at any rate, in offering them up to the goddess." — Personally, Thoas would like them offered up first and purified afterwards. — **ὁσιώτερον**: adverb.

1195. **ταμά**: Thoas understands "my duty as priestess," the spectator "my plan of escape." This is the first of a series of similar equivokes at the expense of the barbarian, unless v. 1193 be regarded as containing one.

1196. **αὐτόν**: see on v. 969. — **ἐκπίπτει**: see on v. 1042. — Thoas at once suggests the *nearest* salt water, as did Orestes. That the Taurian temple stood upon the shore was

ΙΦΙΓΕΝΕΙΑ.

ἐρημίας δεῖ· καὶ γὰρ ἄλλα δράσομεν.

ΘΟΑΣ.

ἄγ' ἔνθα χρῄζεις· οὐ φιλῶ τἄρρηθ' ὁρᾶν.

ΙΦΙΓΕΝΕΙΑ.

ἁγνιστέον μοι καὶ τὸ τῆς θεοῦ βρέτας.

ΘΟΑΣ.

εἴπερ γε κηλὶς ἔβαλέ νιν μητροκτόνος.

ΙΦΙΓΕΝΕΙΑ.

οὐ γάρ ποτ' ἄν νιν ἠράμην βάθρων ἄπο.

ΘΟΑΣ.

δίκαιος ηὐσέβεια καὶ προμηθία.

ΙΦΙΓΕΝΕΙΑ.

οἶσθά νυν ἅ μοι γενέσθω;

ΘΟΑΣ.

σὸν τὸ σημαίνειν τόδε.

doubtless a received fact, but Euripides avails himself of the circumstance to augment the hazard and cleverness of the scene.

1197. **ἄλλα δράσομεν**: equivocal.

1198. **τἄρρηθ'**: *τὰ ἄρρητα (mysteries)*; *cf.* ἀπόρρητον φλόγα v. 1331.

1200. *Certainly, if it has really caught the stain of matricide.* — Thoas is by no means dull, only a trifle δεισιδαιμονέστερος.

1201. *Cf.* Iphigenia's answer to Orestes in v. 740. Also vs. 666 f.

1202. **δίκαιος**: *right.* For the form, see H. 225 a; *cf.* θαλασσίους v. 236. — **ηὐσέβεια**: ἡ εὐσέβεια. The article belongs to the combined idea of both nouns, and has, to us, a possessive force.

From these words of hearty approval the king is seen to be well won over to the religious exigency feigned by the priestess. A new stage in the progress of the plot is marked by the change of rhythm following. See Introd. p. 40.

1203. **ἅ μοι γενέσθω**: *what I must have done for me.* For the const., see GMT. 253, H. 875. *Cf.* v. 759, where, however, there is nothing irregular or idiomatic as here. — **σόν**: σὸν ἔργον, *cf.* v. 1079.

ΙΦΙΓΕΝΕΙΑ.

δεσμὰ τοῖς ξένοισι πρόσθες.

ΘΟΑΣ.

ποῖ δέ σ' ἐκφύγοιεν ἄν;

ΙΦΙΓΕΝΕΙΑ.

πιστὸν Ἑλλὰς οἶδεν οὐδέν.

ΘΟΑΣ.

ἴτ' ἐπὶ δεσμά, πρόσπολοι.

ΙΦΙΓΕΝΕΙΑ.

κἀκκομιζόντων δὲ δεῦρο τοὺς ξένους,

ΘΟΑΣ.

ἔσται τάδε.

ΙΦΙΓΕΝΕΙΑ.

κρᾶτα κρύψαντες πέπλοισιν.

ΘΟΑΣ.

ἡλίου πρόσθεν φλογός.

ΙΦΙΓΕΝΕΙΑ.

σῶν τέ μοι σύμπεμπ' ὀπαδῶν.

ΘΟΑΣ.

οἵδ' ὁμαρτήσουσί σοι.

1205. πιστὸν . . . οὐδέν: *i.e.* "be not over confident; a barbarian can never be sure of a Greek."

1206 f. καὶ . . . δέ: see H. 1042 (last example). — ἐκκομιζόντων: imv.; const. *κρύψαντες* with its subj. (*sc.* πρόσπολοι). — Here certain of the attendants withdraw to execute the orders given. — ἡλίου πρόσθεν φλογός: the king comprehends at once, — the Sun-god must be shielded from the sight of pollution. *Cf.* vs. 192–195; *τὴν γοῦν πάντα βόσκουσαν φλόγα | αἰδεῖσθ' ἄνακτος | Ἡλίου, | τοιόνδ' ἄγος | ἀκάλυπτον οὕτω δεικνύναι* Soph. *Oed. Tyr.* 1425. — Here, the veiling would have its convenience for the plot also.

1208. ὀπαδῶν: part. gen. with the verb. — οἵδε: visibly indicating those who are to accompany Iphigenia.

ΙΦΙΓΕΝΕΙΑ.

καὶ πόλει πέμψον τιν' ὅστις σημανεῖ

ΘΟΑΣ.

ποίας τύχας;

ΙΦΙΓΕΝΕΙΑ.

ἐν δόμοις μίμνειν ἅπαντας.

ΘΟΑΣ.

μὴ συναντῷεν φόνῳ;

ΙΦΙΓΕΝΕΙΑ.

μυσαρὰ γὰρ τὰ τοιάδ' ἐστὶ.

ΘΟΑΣ.

στεῖχε καὶ σήμαινε σύ.

ΙΦΙΓΕΝΕΙΑ.

μηδέν' εἰς ὄψιν πελάζειν.

ΘΟΑΣ.

εὖ γε κηδεύεις πόλιν.

ΙΦΙΓΕΝΕΙΑ.

καὶ φίλων γ' οὓς δεῖ μάλιστα.

ΘΟΑΣ.

τοῦτ' ἔλεξας εἰς ἐμέ.

1209 f. **πόλει**: emphatically placed, as opp. to *ἡλίου* v. 1207. Const. with *σημανεῖ*. — **ποίας τύχας**: the priestess does not mean to speak of any *emergency*, as the king would have seen, if he could have waited till she finished the order. — **μίμνειν**: const. with *σημανεῖ*. — **μὴ συναντῷεν**: final clause; the opt., to suit the past tense in the mind of the questioner (*sc.* *τοῦτ' ἔλεξας*, *cf.* v. 1213).

1211 f. **στεῖχε . . . σύ**: another man is sent off to promulgate the order *ἐν δόμοις μίμνειν ἅπαντας*. — **σήμαινε**: adapted to *σημανεῖ* v. 1209. — **μηδένα . . . πελάζειν**: const. with *μυσαρά ἐστι*, which, being a negative idea, produces the neg. *μηδένα* (G. 1615, H. 1029). "Forbidding all approach in sight of them."

1212 f. **εὖ γε**: has exclamatory force (*Right handsomely!*). — **καὶ . . . μάλιστα**: *Ay, and for the friends who best deserve!* — **φίλων**: part. gen. *Sc.* *τούτους κηδεύω*. — **οὓς δεῖ**: *sc.* *κηδεύειν με*. — **εἰς ἐμέ**: "meaning *me*." The

ΙΦΙΓΕΝΕΙΑ.

εἰκότως.

ΘΟΑΣ.

ὡς εἰκότως σε πᾶσα θαυμάζει πόλις.

ΙΦΙΓΕΝΕΙΑ.

σὺ δὲ μένων αὐτοῦ πρὸ ναῶν τῇ θεῷ

ΘΟΑΣ.

τί χρῆμα δρῶ;

ΙΦΙΓΕΝΕΙΑ.

ἄγνισον πυρσῷ μέλαθρον.

ΘΟΑΣ.

καθαρὸν ὡς μόλης πάλιν;

ΙΦΙΓΕΝΕΙΑ.

ἡνίκ' ἂν δ' ἔξω περῶσιν οἱ ξένοι,

ΘΟΑΣ.

τί χρή με δρᾶν;

ΙΦΙΓΕΝΕΙΑ.

πέπλον ὀμμάτων προθέσθαι.

ΘΟΑΣ.

μὴ παλαμναῖον λάβω;

ΙΦΙΓΕΝΕΙΑ.

ἦν δ' ἄγαν δοκῶ χρονίζειν,

ΘΟΑΣ.

τοῦδ' ὅρος τίς ἐστί μοι;

king's comment attests his high appreciation of the personal regard for himself which Iphigenia's words convey. She really means Orestes and Pylades, and does not come to the king in particular until *σὺ δέ* v. 1215. — Possibly we have here the germ of Goethe's *Thoas?* 'Great oaks from little acorns grow!'

1215 f. **θεῷ**: const. with *ἄγνισον . . . μέλαθρον*. — Such fumigation was performed with the aid of sulphur, as in Odysseus' hall, after the slaughter of the suitors; *cf.* Hom. *χ* 493 f. — **καθαρόν**: pred.; *sc. μέλαθρον* (acc. of limit of motion). "That it may be pure at your return?"

1218. **παλαμναῖον**: is perhaps neut. here. "Contamination of murder."

1219 f. **ὅρος**: *criterion.* The king

ΙΦΙΓΕΝΕΙΑ.

θαυμάσῃς μηδέν.

ΘΟΑΣ.

τὰ τῆς θεοῦ πρᾶσσ' ἐπὶ σχολῆς καλῶς.

ΙΦΙΓΕΝΕΙΑ.

εἰ γὰρ ὡς θέλω καθαρμὸς ὅδε· πέσοι.

ΘΟΑΣ.

συνεύχομαι.

ΙΦΙΓΕΝΕΙΑ.

τούσδ' ἄρ' ἐκβαίνοντας ἤδη δωμάτων ὁρῶ ξένους
καὶ θεᾶς κόσμους νεογνούς τ' ἄρνας, ὡς φόνῳ φόνον
μυσαρὸν ἐκνίψω, σέλας τε λαμπάδων τά τ' ἄλλ' ὅσα
προυθέμην ἐγὼ ξένοισι καὶ θεᾷ καθάρσια.
ἐκποδὼν δ' αὐδῶ πολίταις τοῦδ' ἔχειν μιάσματος,
εἴ τις ἢ ναῶν πυλωρὸς χεῖρας ἁγνεύει θεοῖς
ἢ γάμον στείχει συνάψων ἢ τόκοις βαρύνεται,
φεύγετ' ἐξίστασθε, μή τῳ προσπέσῃ μύσος τόδε.

asks how he is to determine what is a long time and what is not. A moment's reflection, however, shows him that he cannot expect to be informed with exactness as to a solemn rite; hence his next words τὰ τῆς θεοῦ κτλ. ("Take your time for the goddess' work.") *Cf.* his remark οὐ φιλῶ τἄρρητ' ὀρᾶν v. 1198.

1221. Iphigenia's wish is equivocal in tenor, and Thoas' συνεύχομαι would be taken as a favorable omen.

1222 ff. Thoas covers his face, as the sacred procession comes forth from the temple and passes off the scene, — the prisoners also with muffled heads. *Cf.* vs. 1207, 1218.

1222–1225. ἄρα: introduces something that has been expected or promised. — θεᾶς κόσμους: the robes, ornaments, and other sacred appurtenances of the idol would need purification, and, besides, they ought not to be left behind in transporting it to Greece. The ξόανα had wardrobes extensive and elaborate in proportion to their own antiquity. — νεογνούς . . . ἐκνίψω: so in Aeschylus the purification has to be effected by means of the blood νεοθήλου βοτοῦ *Eum.* 450. — ὅσα προυθέμην ἐγὼ . . . καθάρσια: *prescribed by me for cleansing guests and goddess.*

1226–1229. The warning of v. 1210 is repeated in detail, with an enumeration of such persons as might have especial occasion to be approaching the temple. — ἐκποδὼν ἔχειν: *to hold aloof. Cf.* ἐξίστασθε below. — χεῖρας ἁγνεύει θεοῖς: "is consecrate to holy services." χεῖρας, acc. of specifica-

ὦ Διὸς Λητοῦς τ' ἄνασσα παρθέν', ἣν νύψω φόνον
τῶνδε καὶ θύσωμεν οὗ χρή, καθαρὸν οἰκήσεις δόμον,
εὐτυχεῖς δ' ἡμεῖς ἐσόμεθα. τἄλλα δ' οὐ λέγουσ' ὅμως
τοῖς τὰ πλείον' εἰδόσιν θεοῖς σοί τε σημαίνω, θεά.

ΧΟΡΟΣ.

εὔπαις ὁ Λατοῦς γόνος, στροφή.
ὃν ποτε Δηλιάσιν καρποφόροις γυάλοις
γέννησε χρυσοκόμαν,
ἐν κιθάρᾳ σοφὸν ἇ τ' ἐπὶ τόξων εὐστοχίᾳ γάνυται·
φέρε δ' ἶνιν

tion. ἀγνεύει is a poetic brachylogy for ἁγνὸς ὢν ἔρχεται, as βαρύνεται below is for στείχει βαρυνομένη. ἀγνεύειν in the sense of ἁγνίζειν is found in Antiphon, but it is not so used here. — θεοῖς: dat. of reference.

1230 ff. After her prayer Iphigenia follows the train out, and Thoas enters the temple. Her words are equivocal, being uttered in the hearing of the king (see p. 21). — ἡμεῖς: *I myself.* Emphasized as antithetic to the subj. of οἰκήσεις. — ὅμως: for the position, see GMT. 859 (fifth example); H. 979 b. — τὰ πλείονα: the article is idiomatic. "More than is said" is the meaning; we should say "the whole." — For the concluding words here, *cf.* the end of Clytæmnestra's impious prayer to Apollo: τὰ δ' ἄλλα πάντα καὶ σιωπήσης ἐμοῦ | ἐπαξιῶ σε δαίμον' ὄντ' ἐξειδέναι Soph. *El.* 657.

VIII. Third Stasimon, vs. 1234–1283.

The chorus is not at liberty to sing of the impending action of the drama, but turns its reflections upon the god whose command has led to the happy events already witnessed. Apollo's occupation of the Delphian oracle is the theme of the strophe, the confirmation of his authority against the dispossessed Themis that of the antistrophe. See Introd. p. 33, and for the metre *ib.* p. 49.

(Strophe.)

1234. *A glorious child the son of Leto born.* — εὔπαις: here of the offspring and not the parent; *cf.* παιᾶνα μὲν Δηλιάδες | ὑμνοῦσ' ἀμφὶ πυρὰς τὸν | Λατοῦς εὔπαιδα γόνον | εἰλίσσουσαι καλλίχορον *Herc. Fur.* 687, ἃ κατὰ χθονὸς νερτέρων Περσέφασσα καλλίπαις θεά *Or.* 963 (Proserpina not mother, but daughter *par excellence*, κόρη Δήμητρος, 'Cora'). — γόνος: strictly not a word of concrete signification, though this cannot be adequately shown in translating. Hence it may designate daughter as well as son; *cf.* σεμνὸν γόνον ὀλβίζουσα Λατοῦς, | Ἄρτεμιν ἀπειρολεχῆ Ar. *Thesm.* 116.

1238 f. ἐν κιθάρᾳ . . . γάνυται: *skilled with the lute and that true aiming*

ἀπὸ δειράδος εἰναλίας,
λοχεῖα κλεινὰ λιποῦσ',
ἀστάκτων ματέρ' εἰς ὑδάτων, τὰν βακχεύουσαν Διονύσῳ
Παρνάσιον κορυφάν,
ὅθι ποικιλόνωτος οἰνωπὸς δράκων
σκιερᾷ κατάχαλκος εὐφύλλῳ δάφνᾳ,
γᾶς πελώριον τέρας, ἄμφεπεν εὖ
μαντεῖον κλεινὸν χθόνιον.
σὺ δέ νιν ἔτι βρέφος, ἔτι φίλας ἐπὶ ματέρος ἀγκάλαισι θρώσκων
ἔκανες, ὦ Φοῖβε, μαντείων δ' ἐπέβας ζαχρύσων,

of the bow wherein he takes delight. Const. *σοφὸν ἐν κιθάρᾳ τῇ τε τόξων εὐστοχίᾳ ἐφ' ᾗ γάνυται.* See on v. 979. *Cf.* the words of the god himself: *εἴη μοι κίθαρίς τε φίλη καὶ κάμπυλα τόξα, | χρήσω δ' ἀνθρώποισι Διὸς νημερτέα βουλήν Hom. hy.* i. 131.

1239–1244. Leto conveys her child from Delos to the Delphian Parnassus. — **ἶνιν**: *ἶνις· υἱὸς νέος* (*Hesychius*). — **δειράδος εἰναλίας**: *i.e.* Delos itself, "rocky isle of the sea." *Cf. λιπὼν δὲ λίμνην Δηλίαν τε χοιράδα* Aesch. *Eum.* 9. — **λοχεῖα κλεινά**: *the famed place of birth;* praised by the chorus in vs. 1098 ff. — **ἀστάκτων . . . ὑδάτων**: *to the mother of welling waters.* The sacred hill, with its abundant streams, among them the Castalian fount of poetic memory (*cf.* v. 1257, *Ion* 95). *ἄστακτον· οὐ καταστάζον ἀλλὰ ῥύδην* (*Hesychius*). *Cf. ὀϊ' ὄμματος | ἀστακτὶ λείβων ὀάκρυον* Soph. *Oed. Col.* 1250. — **βακχεύουσαν Διονύσῳ**: *with Bacchus wont to revel.* A personification of the mount; *cf. πᾶν δὲ συνεβάκχευ' ὄρος Bacch.* 727 (Mt. Cithaeron). The heights of Parnassus are continually celebrated in Greek poetry as the scene of Bacchic revelry; *cf. σὲ δ' ὑπὲρ διλόφοιο πέτρας στέροψ ὕπωπε | λιγνύς, ἔνθα Κωρύκιαι | νύμφαι στείχουσι Βακχίδες, | Κασταλίας τε νᾶμα* Soph. *Ant.* 1126, addressed to the god.

1245 ff. The infant Phoebus slays the Python, the dragon that guarded her shrine for Themis, and takes possession of the oracular seat.

1245–1248. **κατάχαλκος**: the word seems unsuited to the context. The serpent lurked under the shady bay-tree, which grew near the holy tripod and was made to tremble by the Pythian priestess as she chanted. Ion sweeps the fane with a besom of bay-twigs (*πτόρθοισι δάφνης*). — **μαντεῖον χθόνιον**: Themis, who possessed the oracle, was *παῖς Χθονός. Cf. χθονίας θεᾶς* vs. 1272 f. So the Python was "Earth-born" (*γᾶς πελώριον τέρας*).

1252. **ἐπέβας**: *didst enter upon.* For the gen., *cf.* v. 215.

τρίποδι δ' ἐν χρυσέῳ
θάσσεις, ἐν ἀψευδεῖ θρόνῳ
μαντείας βροτοῖς
θεσφάτων νέμων
ἀδύτων ὕπο, Κασταλίας ῥεέθρων
γείτων, μέσον γᾶς ἔχων μέλαθρον.

Θέμιν δ' ἐπεὶ γαΐων ἀντιστροφή.
παῖς ἀπένασσεν ὁ Λατῷος ἀπὸ ζαθέων
χρηστηρίων, νύχια
χθὼν ἐτεκνώσατο φάσματ' ὀνείρων, οἵ πολέσιν με-
ρόπων τά τε πρῶτα
τά τ' ἔπειτ' ὅσ' ἔμελλε τυχεῖν
ὕπνου κατὰ δνοφερὰς

1254–1257. ἐν ἀψευδεῖ . . . ἀδύτων ὕπο: *upon the unerring seat dispensing prophecy to men from within thy holy cell.* For the periphrasis *μαντείας θεσφάτων*, *cf. θεσφάτων ἀοιδαῖς* v. 1283. **— ἀδύτων ὕπο:** *ὑπό* with gen. ("from under"), because the *ἄδυτον* was connected with a chasm in the earth, and the occupant of the tripod under the influence of its exhalations. *Cf.* v. 976.

1258. μέσον γᾶς: the sanctuary was believed to mark Earth's central point (*ὀμφαλὸς γῆς*), as Euripides constantly mentions; *cf. ἥκω δὲ Δελφῶν τήνδε γῆν, ἵν' ὀμφαλὸν | μέσον καθίζων Φοῖβος ὑμνῳδεῖ βροτοῖς | τά τ' ὄντα καὶ μέλλοντα θεσπίζων ἀεί Ion* 5.

(**Antistrophe.**)

1259 ff. Gaea, offended at the deposition of her daughter Themis, institutes a dream-oracle to supersede the Pythian, whereupon the god appeals to Zeus.

1259–1263. γαΐων χρηστηρίων: the same as *μαντεῖον χθόνιον* v. 1248. **— ἀπένασσεν:** *cf.* v. 175. **— ἐτεκνώσατο:** *generated.* Earth is "mother of dreams"; *cf. ὦ πότνια Χθών, | μελανοπτερύγων μῆτερ ὀνείρων Hec.* 70. **— νύχια φάσματ' ὀνείρων:** *cf. ὄψιν ὀνείρων* v. 150.

1264 f. πολέσιν: *πολλοῖς* (ornamental epithet) notwithstanding the part. gen. *μερόπων*. "To multitudinous men." **— τά τε πρῶτα τά τ' ἔπειτα:** *i.e.* the past and the future, 'alpha and omega,' naming the former only for the sake of a round antithetic phrase. See on v. 1026, and *cf. τά τ' ὄντα καὶ μέλλοντα Ion* 7, quoted on v. 1258. **— ὅσ' ἔμελλε τυχεῖν:** explains and enforces *τὰ ἔπειτα*.

1266 f. ὕπνου . . . χαμεύνας: *in darkling lowly beds of slumber.* A dream-oracle was consulted by lying down to sleep by the shrine (incubatio). *Cf.* Vergil's lines: huc dona sacerdos | cum tulit et caesa-

χαμεύνας φράζον· Γαῖα δὲ τὰν μαντείων ἀφείλετο
τιμὰν
Φοῖβον φθόνῳ θυγατρός·
ταχύπους δ' ἐς Ὄλυμπον ὁρμαθεὶς ἄναξ
χέρα παιδνὸν ἕλιξεν ἐκ Ζηνὸς θρόνων
Πυθίων δόμων χθονίας ἀφελεῖν
θεᾶς μῆνιν νυχίους τ' ἐνοπάς.
γέλασε δ' ὅτι τέκος ἄφαρ ἔβα πολύχρυσα θέλων
λατρεύματα σχεῖν·
ἐπὶ δὲ σείσας κόμαν παῦσεν νυχίους ὀνείρους,
ἀπὸ δὲ λαθοσύναν
νυκτωπὸν ἐξεῖλεν βροτῶν
καὶ τιμὰς πάλιν
θῆκε Λοξίᾳ,

rum ovium sub nocte silenti | pellibus incubuit stratis somnosque petivit, | multa modis simulacra videt volitantia miris | et varias audit voces fruiturque deorum | conloquio atque imis Acheronta adfatur Avernis *Aen.* vii. 86.

1268 f. **Γαῖα δὲ** κτλ.: *and so Gaea, etc.* Resumptive statement. — **φθόνῳ θυγατρός**: *in jealous regard for her child.*

1270–1273. **ταχύπους**: not attributive, but pred. with *ὁρμαθείς* ("with swift step"). — **χέρα . . . θρόνων**: *his little arm he wound about Zeus' throne* (and clung there prayerfully). *ἐκ* instead of *ἀμφί*, after the analogy of some such verb as *ἐξερτᾶν*. *Cf.* v. 363. — **ἀφελεῖν**: const. with *χέρα ἕλιξεν*, which implies supplication. — **νυχίους ἐνοπάς**: *cf.* varias voces Vergil *l.c.*

1274 f. **γέλασε**: *sc.* Ζεύς. Phoebus' prompt and precocious solicitude for his revenues is highly entertaining to the Father. The counterpart to this whole unique history is found in the exploits of that other infant prodigy Hermes, as related in the Homeric Hymn. Then it became Phoebus' own turn to smile (viduus pharetra | risit Apollo Hor. *Carm.* i. 10. 11). — The rapid rhythm here coincides with a critical juncture of affairs, as at the corresponding point of the strophe (the slaying of the serpent, *σὺ δέ νιν* κτλ. v. 1249).

1276 f. **ἐπὶ δὲ σείσας κόμαν**: *ἐπινεύσας.* A reminiscence from Homer: *ἦ, καὶ κυανέῃσιν ἐπ' ὀφρύσι νεῦσε Κρονίων· | ἀμβρόσιαι δ' ἄρα χαῖται ἐπερρώσαντο ἄνακτος | κρατὸς ἀπ' ἀθανάτοιο* A 528.

1278 ff. **ἀπό**: adverbial. So *ἐπί* above. — See on v. 832. — **λαθοσύναν νυκτωπόν**: *nightly oblivion.* No inapt designation of the effects of Themis' dream-oracle, if her shrine resembled the Albunean grove, nemorum quae maxima sacro | fonte so-

πολυάνορι δ' ἐν ξενόεντι θρόνῳ
θάρση βροτοῖς θεσφάτων ἀοιδαῖς.

ΑΓΓΕΛΟΣ.

ὦ ναοφύλακες βώμιοί τ' ἐπιστάται,
Θόας ἄναξ γῆς τῆσδε ποῦ κυρεῖ βεβώς;
καλεῖτ', ἀναπτύξαντες εὐγόμφους πύλας,
ἔξω μελάθρων τῶνδε κοίρανον χθονός.

ΧΟΡΟΣ.

τί δ' ἔστιν, εἰ χρὴ μὴ κελευσθεῖσαν λέγειν;

ΑΓΓΕΛΟΣ.

βεβᾶσι φροῦδοι δίπτυχοι νεανίαι
Ἀγαμεμνονείας παιδὸς ἐκ βουλευμάτων
φεύγοντες ἐκ γῆς τῆσδε καὶ σεμνὸν βρέτας
λαβόντες ἐν κόλποισιν Ἑλλάδος νεώς.

nat *saevamque exhalat opaca mephitim* Verg. *l.c.* — **θῆκε**: *ἐποίησε*. With *πάλιν*: "restored." — **βροτοῖς**: in the same const. as *Λοξίᾳ*. — **ἀοιδαῖς**: const. with the substantive *θάρση*. — **πολυάνορι** *κτλ.*: *and to men confidence in the prophecies chanted at the full-thronged, guest-frequented throne.* Besides the patrons and pilgrims who came continually to consult the god, a vast concourse of *ξένοι* from all parts assembled periodically in the plain of Crisa to attend the Pythian festival, which was connected with the oracle. *Cf.* *ἐλθὼν εἰς τὸ κλεινὸν Ἑλλάδος | πρόσχημ' ἀγῶνος Δελφικῶν ἄθλων χάριν* Soph. *El.* 681.

IX. Exodos, vs. 1284–End.

A messenger, who is one of the king's attendants that accompanied Iphigenia to the shore (v. 1208), enters in haste.

1284. **ὦ ναοφύλακες** *κτλ.*: not addressed to the chorus, although the chorentae were in the service of the temple, but to any officials who may be in hearing; *cf.* v. 1304. — **βώμιοι**: *i.e. οἱ ἐπὶ βωμῷ*. *Cf.* *βώμιοι πίτνοντες Andr.* 357, *χρόνιοι ἥκουσιν* v. 258, *παράκτιοι δραμεῖσθε* v. 1424. — **ἐπιστάται**: *cf.* *τοῖς ἐφεστῶσι σφαγῇ* v. 726, *θυμάτος ἐπιστάτης* Hec. 223.

1285. **ποῦ κυρεῖ βεβώς**: *Where is he gone? Cf.* *βεβᾶσι φροῦδοι* ("are gone *off*"), vs. 1289, 1478. Strictly, however, not motion, but *position*, is indicated by *βεβηκέναι*. *Cf.* *γεγώς* for *ὤν*. — **κυρεῖ**: *τυγχάνει*.

1291 f. **φεύγοντες καὶ λαβόντες**: obs. the different tenses. "In flight, taking with them." For the const.

ΧΟΡΟΣ.

ἄπιστον εἶπας μῦθον· ὃν δ' ἰδεῖν θέλεις
ἄνακτα χώρας, φροῦδος ἐκ ναοῦ συθείς.

ΑΓΓΕΛΟΣ.

ποῖ; δεῖ γὰρ αὐτὸν εἰδέναι τὰ δρώμενα.

ΧΟΡΟΣ.

οὐκ ἴσμεν· ἀλλὰ στεῖχε καὶ δίωκέ νιν
ὅπου κυρήσας τούσδ' ἀπαγγελεῖς λόγους.

ΑΓΓΕΛΟΣ.

ὁρᾶτ', ἄπιστον ὡς γυναικεῖον γένος,
μέτεστι χὑμῖν τῶν πεπραγμένων μέρος.

ΧΟΡΟΣ.

μαίνει· τί δ' ἡμῖν τῶν ξένων δρασμοῦ μέτα;
οὐκ εἶ κρατούντων πρὸς πύλας ὅσον τάχος;

ΑΓΓΕΛΟΣ.

οὐ πρίν γ' ἂν εἴπῃ τοὔπος ἑρμηνεὺς τόδε,
εἴτ' ἔνδον εἴτ' οὐκ ἔνδον ἀρχηγὸς χθονός.

with *φροῦδοι*, see on v. 1294. — Notice the messenger's amplitude of phrase in both these quatrains, and *cf.* the same thing in vs. 238–245.

1293 f. **ὃν ἄνακτα**: see on v. 979. Here the subj. nom. (*ἄναξ*) is attracted and assimilated; *cf.* urbem quam statuo vestra est Verg. *Aen.* i. 573. — **φροῦδος συθείς**: *sped and gone. Cf. φροῦδος θανών* Soph. *El.* 1152, *φροῦδος ἐς Ἅιδην | θάνατος προφέρων σώματα τέκνων Med.* 1110. The participle is supplementary to *φροῦδος*.

1295. **τὰ δρώμενα**: obs. the tense; the affair is not yet finished.

1297. "Until you catch him and tell him your story." — **ὅπου**: *ἐκεῖσε ὅπου*. For the construction, *cf.* v. 119.

1298. The messenger penetrates the design of the coryphaeus to put him off. — **χὑμῖν**: *καὶ ὑμῖν* (*you yourselves*).

1301. "Why don't you go as fast as you can to the king's house?" — It may be fairly inferred from these words that Thoas' residence was supposed to lie on the side opposite to that whence the messenger had entered. See p. 23.

1302. **ἑρμηνεύς**: *i.e. ἑρμηνεύς τις*, 'qui exponere possit.' "Not until I get a correct interpretation of this point." — **ἔπος τόδε**: explained

ὠὴ χαλᾶτε κλῆθρα, τοῖς ἔνδον λέγω,
καὶ δεσπότῃ σημήναθ' οὕνεκ' ἐν πύλαις
πάρειμι, καινῶν φόρτον ἀγγέλλων κακῶν.

ΘΟΑΣ.

τίς ἀμφὶ δῶμα θεᾶς ὅδ' ἵστησιν βοήν,
πύλας ἀράξας καὶ ψόφον πέμψας ἔσω;

ΑΓΓΕΛΟΣ.

ἔφασκον αἵδε καί μ' ἀπήλαυνον δόμων,
ὡς ἐκτὸς εἴης· σὺ δὲ κατ' οἶκον ἦσθ' ἄρα.

ΘΟΑΣ.

τί προσδοκῶσαι κέρδος ἢ θηρώμεναι;

ΑΓΓΕΛΟΣ.

αὖθις τὰ τῶνδε σημανῶ· τὰ δ' ἐν ποσὶν
παρόντ' ἄκουσον. ἡ νεᾶνις, ἣ 'νθάδε
βωμοῖς παρίστατ', Ἰφιγένει', ἔξω χθονὸς
σὺν τοῖς ξένοισιν οἴχεται, σεμνὸν θεᾶς
ἄγαλμ' ἔχουσα· δόλια δ' ἦν καθάρματα.

by v. 1303; in fact the original question, *ποῦ κυρεῖ βεβώς;*

1304. He draws near and knocks loudly. — **ὠή**: *Ho there!*

1306. **καινῶν . . . κακῶν**: *with a whole shipload of bad news to tell.*

1307 f. Thoas, disturbed at his work of fumigating, makes his appearance at the temple-door. — **τίς . . . ὅδ' ἵστησιν βοήν**: *Who is this raising a clamor, etc.?* — **ἀράξας**: *cf.* v. 310.

1309 f. The man has to explain, first of all, his unseemly invasion of the quiet sanctity of the premises. *These women pretended to say, and would drive me from the doors, that you, etc.* — **ἔφασκον**: equiv., as often, to *ψευδῶς ἔλεγον*, which the Mss. here give, unmetrically. — **ἔφασκον καὶ ἀπήλαυνον**: *i.e.* *ἔφασκον ἀπελαύνουσαι.* — **σὺ δὲ . . . ἄρα**: see on v. 351.

1312 f. **αὖθις . . . σημανῶ**: *I will explain their case by and by.* — **τὰ . . . παρόντα**: *τὰ ἐν ποσίν*, a common phrase for what is immediately present; *cf.* *τοὺν ποσὶν γὰρ οἰστέον κακόν* *Alc.* 749.

1317. **πῶς φής**: the formula is expressive of astonishment by its very sound. *Cf.* *πῶς φής; πέφευγε τοὔπος ἐξ ἀπιστίας* Aesch. *Ag.* 268; *ποῦ; πᾶ; πῶς φής;* Ar. *Av.* 318. Note the alliteration in both passages (*φ* sounds like *p*ʜ, not like *f*). — **τί πνεῦμα κτλ.**: *What breeze of fortune has she caught?* Still another metaphor from sailing.

ΘΟΑΣ.

πῶς φής; τί πνεῦμα συμφορᾶς κεκτημένη;

ΑΓΓΕΛΟΣ.

σῴζουσ' Ὀρέστην· τοῦτο γὰρ σὺ θαυμάσει.

ΘΟΑΣ.

τὸν ποῖον; ἆρ' ὃν Τυνδαρὶς τίκτει κόρη;

ΑΓΓΕΛΟΣ.

1320 ὃν τοῖσδε βωμοῖς θεὰ καθωσιώσατο.

ΘΟΑΣ.

ὦ θαῦμα, πῶς σε μεῖζον ὀνομάσας τύχω;

ΑΓΓΕΛΟΣ.

μὴ 'νταῦθα τρέψῃς σὴν φρέν', ἀλλ' ἄκουέ μου·
σαφῶς δ' ἀθρήσας καὶ κλύων ἐκφρόντισον
διωγμὸς ὅστις τοὺς ξένους θηράσεται.

ΘΟΑΣ.

1325 λέγ'· εὖ γὰρ εἶπας· οὐ γὰρ ἀγχίπλουν πόρον
φεύγουσιν, ὥστε διαφυγεῖν τοὐμὸν δόρυ.

The question is like v. 1311, both in form and effect.

1318. **σῴζουσ' Ὀρέστην**: "the fortune of *saving Orestes*." Adapted in const. to the participle *κεκτημένη* v. 1317. — **γάρ**: refers to the startling *name*, as to an interjection.

1319. **τὸν ποῖον**: "*What* Orestes?" *ποῖος* is not barely interrogative, but generally implies feeling of some sort; *cf.* v. 1030. As for the article, even *τὸ τί;* occurs in comedy.

1320. **ὃν κτλ.**: "for he it was, *etc.*" *Cf.* v. 56. Here adapted drily to *ὃν τίκτει* v. 1319. — **καθωσιώσατο**: mid. (see on v. 849); the active would be said of the priestess.

1321. Apostrophe. *O thou marvel! by what greater name may I rightly call thee?* — To Thoas, *θαῦμα* is a weak word. — **τύχω**: *τυχεῖν* ("hit the mark") is often employed as here; *cf. πόλας ἂν ὑμᾶς πατρίδος ἢ γένους ποτὲ | τύχοιμ' ἂν εἰπών;* Soph. *Phil.* 222.

1322. **ἐνταῦθα**: viz. in the direction of finding the right name for the circumstance.

1323 f. These two lines are quite in the messenger's style. — **διωγμὸς ὅστις**: hyperbaton for *ὅστις διωγμός.*

1325 f. **οὐ γάρ κτλ.**: *on no such nigh-bound voyage they flee as to escape my armèd hand.* — Note the distinction

ΑΓΓΕΛΟΣ.

ἐπεὶ πρὸς ἀκτὰς ἤλθομεν θαλασσίους,
οὗ ναῦς Ὀρέστου κρύφιος ἦν ὡρμισμένη,
ἡμᾶς μέν, οὓς σὺ δεσμὰ συμπέμπεις ξένων
ἔχοντας, ἐξένευσ' ἀποστῆναι πρόσω
Ἀγαμέμνονος παῖς, ὡς ἀπόρρητον φλόγα
θύουσα καὶ καθαρμὸν ὃν μετῴχετο.
αὐτὴ δέ, χερσὶ δέσμ' ἔχουσα τοῖν ξένοιν,
ἔστειχ' ὄπισθε. καὶ τάδ' ἦν ὕποπτα μέν,
ἤρεσκε μέντοι σοῖσι προσπόλοις, ἄναξ.
χρόνῳ δ', ἵν' ἡμῖν δρᾶν τι δὴ δοκοῖ πλέον,
ἀνωλόλυξε καὶ κατῆδε βάρβαρα

between φεύγειν and φυγεῖν, here clearly exhibited. — **δόρυ**: said typically; like δορί (see on v. 519). *Cf.* λόγχην v. 1484. — This transitional distich is intended to justify the long ῥῆσις which follows. See p. 31, footnote.

1329 f. **ἡμᾶς μέν**: *for our part.* Correlative to αὐτὴ δέ v. 1333. — **ἐξένευσε . . . πρόσω**: *signed to us to stand off in advance.* νεῦσαι. "nod." ἐξ and ἀπό have a similar force in composition here.

1331 f. **ἀπόρρητον**: although not pred., is the significant word of the passage. — **θύουσα**: followed by φλόγα and καθαρμόν as free cognate accusatives; *cf.* θύω . . . καθάρσιον πῦρ *Herc. Fur.* 936; similarly, πόρον φεύγουσιν v. 1325. — "Giving the reason that she was engaged in a holy rite, with mystic flame, for purification," *etc.* — The pres. participle applies to the whole performance in which she was engaged, although this had not actually begun when she ordered the attendants to move on (*cf.* ἀγγέλλων v. 1306).

1333 f. **αὐτὴ δέ**: "while *she.*" — **ἔχουσα χερσί**: *holding.* — **ὄπισθε ἔστειχε**: *marched in the rear.* It is implied by the description that the priestess and the prisoners were left behind, to turn off and halt where it pleased her for the performance of the rite.

1334 f. **καὶ τάδε κτλ.**: *all this was matter of suspicion to be sure; your servants, however, made the best of it, sire.* — For ἀρέσκειν, as here used, *cf.* the German 'sich gefallen lassen,' also δοκεῖν "make believe" (*seem* on purpose) v. 956, στέργειν "put up with" (*love* from a sense of duty). — **μέντοι**: correlative to μέν, as often.

1336. **χρόνῳ**: *presently;* this dative is peculiar, but common and exactly like our 'in time.' — **δρᾶν τι . . . πλέον**: *might seem forsooth to be getting on* (viz. in the ceremony). πλέον conveys the idea of *progress,* as in the phrase πλέον ἔχειν that of *advantage.*

1337 f. *She raised the holy cry and proceeded to chant with outlandish magical incantations.* — **ἀνωλόλυξε**: ὀλολύζειν, ὀλολυγή, of women's voices in ritual observance; *cf.* ὀλολυγμὸν ἱερὸν

μέλη μαγεύουσ', ὡς φόνον νίζουσα δή.
ἐπεὶ δὲ δαρὸν ἦμεν ἥμενοι χρόνον,
ἐσῆλθεν ἡμᾶς μὴ λυθέντες οἱ ξένοι
κτάνοιεν αὐτὴν δραπέται τ' οἰχοίατο.
φόβῳ δ' ἃ μὴ χρῆν εἰσορᾶν καθήμεθα
σιγῇ· τέλος δὲ πᾶσιν αὐτὸς ἦν λόγος,
στείχειν ἵν' ἦσαν, καίπερ οὐκ ἐωμένοις.
κἀνταῦθ' ὁρῶμεν Ἑλλάδος νεὼς σκάφος
ναύτας τε πεντήκοντ' ἐπὶ σκαλμῶν πλάτας
ἔχοντας, ἐκ δεσμῶν δὲ τοὺς νεανίας
ἐλευθέρους πρύμνηθεν ἑστῶτας νεώς.
κοντοῖς δὲ πρῷραν εἶχον, οἱ δ' ἐπωτίδων
ἄγκυραν ἐξανῆπτον, οἱ δὲ κλίμακας
πόντῳ διδόντες τοῖν ξένοιν καθίεσαν.

ἐωμενῆ παιάνισον Aesch. *Sept.* 268, addressed to the chorus of women. — **βάρβαρα**: this word denotes any unintelligible utterance. What Iphigenia said was 'all Greek' to the Barbarians.

1340 f. *It occurred to us that the foreigners getting loose might have killed her and made off in flight.* Thus in English, although the optatives do not express past time. The construction is peculiar merely in that the 'object clause' with *μή*, which implies fear, as always, here appears as the *subject* of the leading verb).

1342–1344. *Cf.* the situation at vs. 295 f. — **ἃ μὴ χρῆν**: *sc.* *εἰσορᾶν*. The whole phrase is equiv. to *τὰ ἄρρητα* (*cf.* v. 1198). The past tense *χρῆν* is by assimilation to the time of the leading verb *καθήμεθα*. — **εἰσορᾶν**: const. with *φόβῳ*. *Cf.* v. 1380. — **πᾶσιν . . . λόγος**: *all were of one mind* (see on v. 578). — **οὐκ ἐωμένοις**: *forbidden*. *οὐκ ἐῶ* (veto) like *οὐ φημι* (nego). *Cf.* *οὐκ ἐῶ στάζειν δάκρυ* ("I bid you weep not") *Iph. Aul.* 1466. See H. 1028.

1347–1349. **ἐπὶ σκαλμῶν**: *σκαλμός*, *thole* (row-lock or pin). — **ἐκ δεσμῶν**: const. with *ἐλευθέρους*. — **τοὺς νεανίας**: viz. Orestes and Pylades, the *δίπτυχοι νεανίαι*, as is made perfectly clear by the position. — **πρύμνηθεν νεώς**: *abaft the vessel*. But still on shore, as the narrative shows. The Greeks moored their boats bows out. For *πρύμνηθεν* instead of *κατὰ πρύμναν*, *cf.* the freq. *ἐγγύθεν* for *ἐγγύς*, *e.g.* *ὅταν παραστῶ σοὶ μὲν ἐγγύθεν ποδός* *Ion* 612.

1350. **εἶχον**: the subj. is general (*they*), but since the whole crew would of course not be engaged in steadying the prow, *οἱ δέ* follows as if *οἱ μέν* had preceded. — **ἐπωτίδων**: *to the catheads*.

1351 f. **οἱ δὲ . . . καθίεσαν**: *while still others were giving to the sea a ladder lowered for the pair*. The technical name of a landing-ladder was *ἀποβάθρα*. — Considerable doubt attaches to the text of vs. 1345–1353.

ἡμεῖς δ' ἀφειδήσαντες, ὡς ἐσείδομεν
δόλια τεχνήματ', εἰχόμεσθα τῆς ξένης
πρυμνησίων τε, καὶ δι' εὐθυντηρίας
οἴακας ἐξηροῦμεν εὐπρύμνου νεώς.
λόγοι δ' ἐχώρουν· τίνι νόμῳ πορθμεύετε
κλέπτοντες ἐκ γῆς ξόανα καὶ θυηπόλους;
τίνος τίς ὢν σὺ τήνδ' ἀπεμπολᾷς χθονός;
ὃ δ' εἶπ'· Ὀρέστης, τῆσδ' ὅμαιμος, ὡς μάθῃς,
Ἀγαμέμνονος παῖς, τήνδ' ἐμὴν κομίζομαι
λαβὼν ἀδελφήν, ἣν ἀπώλεσ' ἐκ δόμων.
ἀλλ' οὐδὲν ἧσσον εἰχόμεσθα τῆς ξένης
καὶ πρὸς σ' ἔπεσθαι διεβιαζόμεσθά νιν.
ὅθεν τὰ δεινὰ πλήγματ' ἦν γενειάδων·
κεῖνοί τε γὰρ σίδηρον οὐκ εἶχον χεροῖν

1354–1357. ἀφειδήσαντες: "dismissing all scruples." They felt bound to spare the priestess no longer, when they saw her work. — **εἰχόμεσθα**: *laid hold of*; although the impf. shows them already holding on. — **πρυμνήσια**: *stern-cables*. — **καὶ διὰ κτλ.**: *and endeavored to unship the rudder of the goodly bark*. The *εὐθυντηρίαι* are the guides or guiding-holes of the steering-oar. *Cf.* v. 432, where the interpretation of *εὐναίων* is doubtful.

1358–1360. λόγοι δ' ἐχώρουν: *words ran high*. — **τίνι νόμῳ**: *By what right?* — **ξόανα καὶ θυηπόλους**: notice the contemptuous effect of the generalizing plural. — Kidnapping flourished in the days of universal slavery. See the story of Eumaeus in Homer (*o* 415 ff.), and the fine Homeric Hymn vii. 'Dionysus or the Buccaneers.' It would be interesting to know how large a demand there was for *ξόανα*.

1360. τίνος τίς ὤν: two interrogatives without connective; *cf.* *ὦ φίλος, εἰπὲ ποῦ τίς ἀλκά*; Aesch. *Pr.* 545. See H. 1013. *Cf.* also, for both form and sense, the Homeric *τίς πόθεν εἰς ἀνδρῶν*; (*α* 170). *τίνος* calls for the *father's* name, which a man regularly added to his own, unless he was *κακὸς κὰκ κακῶν*. We should say here "Who and *what* are you?" 'Whose *dog* are you?' is a sort of parallel to the Greek. — **σύ**: said to Orestes personally, who is recognized as ringleader. Euripides keeps his hero in the front with great skill, even in the narrative passages.

1365. πρὸς σὲ κτλ.: *tried to force her to come along with us to you*.

1366. ὅθεν τὰ δεινὰ κτλ.: *cf.* hinc illae lacrumae Ter. *Andr.* i. 199. For the article, *cf.* v. 320. Here, the impression is not made on the mind only.

1367 f. κεῖνοί τε . . . οὐκ εἶχον . . . ἡμεῖς τε: instead of *οὔτ' ἐκεῖνοι εἶχον οὔθ' ἡμεῖς*. The neg. particle belongs

ἡμεῖς τε· πυγμαὶ δ' ἦσαν ἐγκροτούμεναι,
καὶ κῶλ' ἀπ' ἀμφοῖν τοῖν νεανίαιν ἅμα
εἰς πλευρὰ καὶ πρὸς ἦπαρ ἠκοντίζετο,
ὥστε ξυνάπτειν καὶ συναποκαμεῖν μέλη.
δεινοῖς δὲ σημάντροισιν ἐσφραγισμένοι
ἐφεύγομεν πρὸς κρημνόν, οἳ μὲν ἐν κάρᾳ
κάθαιμ' ἔχοντες τραύματ', οἳ δ' ἐν ὄμμασιν.
ὄχθοις δ' ἐπισταθέντες, εὐλαβεστέρως
ἐμαρνάμεσθα καὶ πέτρους ἐβάλλομεν.
ἀλλ' εἶργον ἡμᾶς τοξόται πρύμνης ἔπι
σταθέντες ἰοῖς, ὥστ' ἀναστεῖλαι πρόσω.
κἀν τῷδε, δεινὸς γὰρ κλύδων ὤκειλε ναῦν
πρὸς γῆν, φόβος δ' ἦν παρθένῳ τέγξαι πόδα
λαβὼν Ὀρέστης ὦμον εἰς ἀριστερόν,
βὰς εἰς θάλασσαν κἀπὶ κλίμακος θορών,

closely to the verb, and the sentence as a whole is felt as rather affirmative than negative ("both they and we were unarmed"). *Cf.* vs. 1477 f. — πυγμαὶ κτλ.: 'pugni erant qui impingebantur.'

1369 f. κῶλα ἠκοντίζετο: "heels flew lively." *Cf.* v. 362. — ἅμα: *i.e.* πυγμαί and κῶλα all at once.

1371. The subj. of the infinitives is felt as ἡμᾶς, implied before in εἰς πλευρὰ καὶ πρὸς ἦπαρ. There is point in the repetition of σύν in composition. "So that we no sooner closed with them than we gave out in every limb." — Demosthenes has a word to say about the poor boxing of foreigners (βάρβαροι), iv. 40.

1372. ἐσφραγισμένοι: mention of the σφραγίς "signet," which was used for both personal and official business, is freq. in Greek. *Cf.* σφραγῖδα φύλασσ' ἣν ἐπὶ δέλτῳ | τήνδε κομίζεις *Iph. Aul.* 155. Peisthetaerus to Iris: σφράγιδ' ἔχεις παρὰ τῶν πελαργῶν; ("Have you been properly *stamped?*") Ar. *Av.* 1213.

1373–1376. The Taurians fall back from the level beach to the sea-banks (κρημνός, ὄχθοι), where they resume the contest with a fire of stones, no longer at close quarters, but in a better position for defence (εὐλαβεστέρως).

1378. ὥστε . . . πρόσω: with such effect *as to drive us back still further.*

1379–1385. Lest the favorable moment should be lost, as the craft is impelled shoreward by a heavy surf, Orestes lifts Iphigenia, who hesitates to step into the water herself, and wades with his burden to the ladder.

1379 f. ἐν τῷδε: "at this crisis of affairs." — δεινὸς γὰρ . . . πόδα: parenthetical. — ὤκειλε: ὀκέλλειν, poetic form κέλλειν (κελ, celer, κέλης "yacht," *etc.*), to 'beach' a vessel.

ἔθηκ' ἀδελφὴν ἐντὸς εὐσέλμου νεὼς
τό τ' οὐρανοῦ πέσημα, τῆς Διὸς κόρης
ἄγαλμα. ναὸς δ' ἐκ μέσης ἐφθέγξατο
βοή τις· ὦ γῆς Ἑλλάδος ναύτης λεώς,
λάβεσθε κώπης ῥόθιά τ' ἐκλευκαίνετε·
ἔχομεν γὰρ ὧνπερ εἵνεκ' ἄξενον πόρον
Συμπληγάδων ἔσωθεν εἰσεπλεύσαμεν.
οἳ δὲ στεναγμὸν ἡδὺν ἐκβρυχώμενοι
ἔπαισαν ἅλμην. ναῦς δ', ἕως μὲν ἐντὸς ἦν
λιμένος, ἐχώρει· στόμια διαπερῶσα δὲ
λάβρῳ κλύδωνι συμπεσοῦσ' ἠπείγετο·

1384. οὐρανοῦ πέσημα: *cf.* v. 88. The gen. of source with a substantive is the converse of *γῆς πατρῴας νόστος* v. 1066. Somewhat similar is 'godsend,' 'windfall.'

1385 f. ναὸς . . . βοή τις: *then from mid-ship there sounded forth a cry.* A supernatural utterance is meant (hence *τις*), such as will issue from a throng in a moment of thrilling excitement — from whose lips no one can tell. Euripides can hardly have meant us to imagine the voice as coming from the goddess on board, considering the turn he gives to events at the close of the narrative. The words of the voice are vs. 1386–1389.

1386. ὦ γῆς Ἑλλάδος: the *national* spirit is apt to burst out thus in the drama; *cf. τί μέλλετ', ὦ γῆς Ἑλλάδος λωτίσματα* ("flower"), | *σφάζειν φονεύειν βαρβάρους νεώς τ' ἄπο | ῥίπτειν ἐς οἶδμα; Hel.* 1593. Downright history in Aeschylus: *ὦ παῖδες Ἑλλήνων ἴτε κτλ. Pers.* 402. — **ναύτης λεώς**: "shipmates." *ναύτης* is here an adjective; *cf. ναύταν ὅμιλον Hec.* 921.

1387. "Lay to, and ply the yeasty surge!" *Cf.* tortaque remigio spumis incanduit unda Catullus lxiv. 13. — **ῥόθια**: *ῥόθιον*, though properly not so strong a word as *surge*, often shows its original force, which is greater than is implied by *plash. Cf. ἐπ' Ἀμφιτρίτης ῥοθίῳ* v. 425.

1390. *Whereat, fetching a deep glad groan, they smote the brine.* — *στεναγμός*, always of a pent-up sound, here peculiarly with *ἡδύς*, of the voiced breath that escapes at the putting forth of a powerful but satisfying effort of muscular and nervous force. It is also partly the sigh of relief after the suspense of waiting for the start. *βρυχᾶσθαι* "to low," "to bellow," but not by any means restricted to animals. — One can fairly see the oars bend in reading such a line as this. — **ἔπαισαν ἅλμην**: the aor. marks the instant of starting; contrast the imperfects that follow. The same words occur in Aeschylus, with similar effect, at the beginning of the verse; see on v. 1405 *fin.*

1391–1393. ναῦς δέ: emphasized in contrast with the crew. — **ἐχώρει**: *made headway.* — **στόμια διαπερῶσα κτλ.**: *but as she crossed the bar, encountering a furious sea she labored sore.* — **ἠπείγετο**: passive, "was rushed," *sc.*

δεινὸς γὰρ ἐλθὼν ἄνεμος ἐξαίφνης νεὼς
ταρσῷ κατήρει πίτυλον ἐπτερωμένον
ὥθει παλιμπρυμνηδόν· οἱ δ' ἐκαρτέρουν
πρὸς κῦμα λακτίζοντες· εἰς δὲ γῆν πάλιν
κλύδων παλίρρους ἦγε ναῦν. σταθεῖσα δὲ
Ἀγαμέμνονος παῖς εὔξατ'· ὦ Λητοῦς κόρη,
σῶσόν με τὴν σὴν ἱερίαν πρὸς Ἑλλάδα
ἐκ βαρβάρου γῆς καὶ κλοπαῖς σύγγνωθ' ἐμαῖς.
φιλεῖς δὲ καὶ σὺ σὸν κασίγνητον, θεά·
φιλεῖν δὲ κἀμὲ τοὺς ὁμαίμονας δόκει.
ναῦται δ' ἐπευφήμησαν εὐχαῖσιν κόρης

in the wrong direction. *Cf.* ὧν τε Ποσειδάων εὐεργέα νῆ' ἐνὶ πόντῳ | ῥαίσῃ ἐπειγομένην ἀνέμῳ καὶ κύματι πηγῷ Hom. ψ 234.

1394–1396. δεινὸς . . . ἐξαίφνης: the whole circumstance is unlikely and undramatic; see Introd. p. 27. — **νεὼς . . . παλιμπρυμνηδόν**: *forced the flying ship, her winged oarage with trim blade full-plumed, stern-foremost back.* — **νεὼς πίτυλον**: for the ship itself; *cf.* v. 1050. — **ταρσῷ . . . ἐπτερωμένον**: see on v. 289. ταρσός, palmula remi, also the flat of a bird's wing; *cf.* our 'feathering' the oar. — **ἐκαρτέρουν**: *persevered.* — **πρὸς κῦμα λακτίζοντες**: "battling with the wave." πρὸς κέντρα λακτίζειν 'to kick against the pricks' is here varied by Euripides, as elsewhere by Aeschylus in a characteristic way: οὔκουν ἔμοιγε χρώμενος διδασκάλῳ | πρὸς κέντρα κῶλον ἐκτενεῖς *Pr.* 322. The saying is familiar, from the voice that spoke to Saul: σκληρόν σοι πρὸς κέντρα λακτίζειν *Act. Apost.* xxvi. 14, a passage which singularly concurs with one of Euripides (θύοιμ' ἂν αὐτῷ μᾶλλον ἢ θυμούμενος | πρὸς κέντρα λακτίζοιμι θνητὸς ὢν θεῷ *Bacch.* 794, said by the disguised Bacchus to Pentheus).

1397. κλύδων παλίρρους: *refluent billow.* — **ἦγε**: obs. the tense; *cf.* ἦει 1406.

1401 f. Notice the thoroughgoing parallelism of arrangement between the two lines of this distich, and *cf.* μητρός τε πληγὴν τίς κατασβέσει δίκη; | πατρός τε γαῖα σῆς ὑπὸ σπουδῆς δορὶ | ἁλοῦσα πῶς σοι ξύμμαχος γενήσεται; Aesch. *Sept.* 584. The doubled idiomatic καί here (καὶ σύ, κἀμέ) answers to the doubled τέ of the two parallel questions in the Aeschylean passage. — **τοὺς ὁμαίμονας**: there is a fineness in this plural; but the appeal is not to a fact merely, but to a principle. — **δόκει**: *believe.* Goethe has imitated this: 'Du liebst, Diane, deinen holden Bruder | Vor allem, was dir Erd' und Himmel bietet, . . . O lass den Einz'gen, Spätgefundnen mir | Nicht in der Finsterniss des Wahnsinns rasen!' *Iphigenie* iii. 3.

1403–1405. ἐπευφήμησαν . . . παιᾶνα: *breathed a paean responsive to the maiden's prayer.* The paean is offered to the 'Brother' named by Iphigenia. — **γυμνὰς . . . ἐπωμίδας**: *arms bare to*

παιᾶνα, γυμνὰς ἐκ χερῶν ἐπωμίδας
κώπῃ προσαρμόσαντες ἐκ κελεύματος.
μᾶλλον δὲ μᾶλλον πρὸς πέτρας ἦει σκάφος.
χὠ μέν τις εἰς θάλασσαν ὡρμήθη ποσίν,
ἄλλος δὲ πλεκτὰς ἐξανῆπτεν ἀγκύλας.
κἀγὼ μὲν εὐθὺς πρὸς σὲ δεῦρ' ἀπεστάλην,
σοὶ τὰς ἐκεῖθεν σημανῶν, ἄναξ, τύχας.
ἀλλ' ἕρπε, δεσμὰ καὶ βρόχους λαβὼν χεροῖν·
εἰ μὴ γὰρ οἶδμα νήνεμον γενήσεται,
οὐκ ἔστιν ἐλπὶς τοῖς ξένοις σωτηρίας.
πόντου δ' ἀνάκτωρ Ἰλιόν τ' ἐπισκοπεῖ
σεμνὸς Ποσειδῶν, Πελοπίδαις δ' ἐναντίος·
καὶ νῦν παρέξει τὸν Ἀγαμέμνονος γόνον
σοὶ καὶ πολίταις, ὡς ἔοικεν, ἐν χεροῖν
λαβεῖν ἀδελφὴν θ', ἣ φόνον τὸν Αὐλίδι
ἀμνημόνευτον θεᾷ προδοῦσ' ἁλίσκεται.

the shoulder. Such is apparently the meaning, the Greek phrase being the reverse of the English, as regards the 'termini.' — **ἐκ κελεύματος**: *i.e.* at the lead of the *κελευστής* (see on vs. 1125 ff.). *Cf.* ἔπαισαν ἅλμην βρύχιον ἐκ κελεύματος Aesch. *Pers.* 397.

1406. **μᾶλλον δὲ μᾶλλον** κτλ.: similar is another line of Euripides, imitating the slow bending down of a tree-stem: *κατῆγεν, ἦγεν, ἦγεν ἐς μέλαν πέδον*. For *μᾶλλον μᾶλλον*, *cf.* εἶτα μᾶλλον μᾶλλον ἄξεις | καὶ φυλάξεις Ar. *Ran.* 1001, ἐπινέφει τὸ πρῶτον ὁ Ζεὺς ἡσυχῇ, | ἔπειτα μᾶλλον μᾶλλον Alexis 29. Imitated by Catullus (of waves): post vento crescente *magis magis* increbrescunt lxiv. 274.

1407–1410. The messenger reverts to the movements of his own party on the shore. — **καὶ ὁ μέν τις**: see H. 654 a. The correlative is **ἄλλος δέ**, for ὁ δέ. — **ἐξανῆπτεν**: *sc.* to anything convenient for making fast on land, while the other end of the ropes was to be attached to the vessel by the men who waded out to meet her. — **ἀγκύλας**: much the same as *βρόχους* ("nooses") v. 1411. The Taurians were born wreckers, no doubt. — **ἐγὼ μέν**: *for my own part*. The antitheton is in the whole context, as often.

1415 f. **Πελοπίδαις δὲ** κτλ.: *and, ever a foe to the sons of Pelops, he will even now deliver, etc.* For δέ after τέ, see H. 1040 b. — **καὶ νῦν**: *i.e.* consistently now with his attitude before, as displayed in the tale of Troy.

1418 f. **φόνον . . . ἁλίσκεται**: "is found guilty of betraying the goddess' trust in that forgotten murderous deed at Aulis." According to the popular view, which has been pre-

ΧΟΡΟΣ.

ὦ τλῆμον Ἰφιγένεια, συγγόνου μέτα
θανεῖ, πάλιν μολοῦσα δεσποτῶν χέρας.

ΘΟΑΣ.

ὦ πάντες ἀστοὶ τῆσδε βαρβάρου χθονός,
οὐκ εἶα πώλοις ἐμβαλόντες ἡνίας
παράκτιοι δραμεῖσθε κἀκβολὰς νεὼς
Ἑλληνίδος δέξεσθε, σὺν δὲ τῇ θεῷ
σπεύδοντες ἄνδρας δυσσεβεῖς θηράσετε,
οἳ δ' ὠκυπόμπους ἕλξετ' εἰς πόντου πλάτας;
ὡς ἐκ θαλάσσης ἔκ τε γῆς ἱππεύμασιν
λαβόντες αὐτοὺς ἢ κατὰ στυφλοῦ πέτρας
ῥίψωμεν, ἢ σκόλοψι πήξωμεν δέμας.
ὑμᾶς δὲ τὰς τῶνδ' ἴστορας βουλευμάτων
γυναῖκας αὖθις, ἡνίκ' ἂν σχολὴν λάβω,
ποινασόμεσθα· νῦν δὲ τὴν προκειμένην
σπουδὴν ἔχοντες οὐ μενοῦμεν ἥσυχοι.

sented already as often as we care to hear it and a little oftener, the affair of the sacrifice ought to have been remembered by Iphigenia with vindictive resentment toward her country and her family, by way of gratitude to Artemis who saved her. But now, in siding with Orestes, she is said προδοῦναι τὸν φόνον. — θεᾷ: dat. of disadvantage; const. with the whole statement. — προδοῦσα: supplementary participle, the aor. being contemporaneous. Both are regular in the connexion; *cf.* ἐμαυτὴν οὐ προδοῦσ' ἁλώσομαι *Andr.* 191.

1423–1425. οὐκ εἶα κτλ.: "Will ye not *up, etc.?*" For the interjection, *cf.* οὐκ εἶ' ὃ μέν τις λοίσθιον ἀρεῖται δόρυ, | ὃ δὲ κτλ.; *Hel.* 1597. — πώλοις: there is something incongruous in the mention of *steeds* among these Taurians, as we have seen the men represented, but the allusion is conventional in passages of this sort. — παράκτιοι: παρ' ἀκτάς. — ἐκβολὰς νεώς: for ναῦν ἐκβεβλημένην, but poetic and more comprehensive. — σὺν τῇ θεῷ: we can sympathize with the king in his assumption that the goddess is on the side of her temple and its people.

1427. οἳ δέ: *others; cf.* v. 1350. — πλάτας: *cf.* v. 1133. Here for "ships," like the English, so many 'sail.' Similarly, κώπη v. 140.

1430. σκόλοψι πήξωμεν: *cf.* Hdt. iv. 103 (quoted on v. 75). Impaling was an exclusively barbaric practice.

1431 ff. ὑμᾶς . . . γυναῖκας: *but you women who have connived at this treacherous plot.* — αὖθις . . . νῦν δὲ κτλ.: *cf.*

ΑΘΗΝΑ.

ποῖ ποῖ διωγμὸν τόνδε πορθμεύεις, ἄναξ
Θόας; ἄκουσον τῆσδ' Ἀθηναίας λόγους.
παῦσαι διώκων ῥεῦμά τ' ἐξορμῶν στρατοῦ·
πεπρωμένος γὰρ θεσφάτοισι Λοξίου
δεῦρ' ἦλθ' Ὀρέστης, τόν τ' Ἐρινύων χόλον
φεύγων ἀδελφῆς τ' Ἄργος εἰσπέμψων δέμας
ἄγαλμά θ' ἱερὸν εἰς ἐμὴν ἄξων χθόνα,
τῶν νῦν παρόντων πημάτων ἀναψυχάς.
πρὸς μὲν σ' ὅδ' ἡμῖν μῦθος· ὃν δ' ἀποκτενεῖν
δοκεῖς Ὀρέστην ποντίῳ λαβὼν σάλῳ,
ἤδη Ποσειδῶν χάριν ἐμὴν ἀκύμονα
πόντου τίθησι νῶτα πορθμεύων πλάτῃ.

v. 1312. The threat of Thoas adds to the zest with which Athena's injunction to liberate the captives is received (vs. 1467 f., 1482 f., 1495 f.).

1435 ff. The goddess Athena enters upon the scene in the conventional way, by means of stage-machinery (*ἀπὸ μηχανῆς*): hence the phrase *deus ex machina*, to denote the solution of a plot through supernatural interference. See p. 26, footnote 21.

1435 f. **ποῖ ποῖ**: the repetition is consonant with Thoas' precipitate haste. So Peisthetaerus to Iris (the present situation reversed) *αὕτη σὺ ποῖ ποῖ ποῖ πέτει; μέν' ἥσυχος.* Ar. *Av.* 1199. — **τῆσδε**: the speaker signifies her own presence. — **Ἀθηναίας**: in tragedy, the goddess' name is Ἀθάνα, sometimes Ἀθηναία. The latter, the old Attic name common in inscriptions, becomes in the Attic prose literature quite regularly Ἀθηνᾶ, by contraction.

1437. **ῥεῦμα στρατοῦ**: *cf.* *μεγάλῳ ῥεύματι φωτῶν* Aesch. *Pers.* 87, *ῥεῖ πολὺς ὅδε λεὼς πρόδρομος ἱππότας id. Sept.* 80.

1438. **πεπρωμένος**: *destined* to the holy work. This participle is generally attributive when used personally; *cf.* *τὸν πεπρωμένον εὐνᾷ πόσιν ἐμέθεν Troad.* 340.

1440. **φεύγων**: pres. participle parallel with the future; see on *αὔξοντες* v. 412.

1442. **ἀναψυχάς**: appos. to the sentence (G. 915, H. 626); *cf.* *χάριν ἐμήν* v. 1444. — *ἀναψυχή, ἀναπνοή* (v. 92), *παραψυχή*, "respite."

1443–1445. **πρὸς μὲν σέ**: for the arrangement, see H. 786 a. — **ὃν δὲ κτλ.**: "as for Orestes, whom thou think'st to slay, taken on the rolling deep, — Poseidon, for my sake, already stills the ocean-wave, to speed his voyage." — **ἀκύμονα**: *cf.* *νήνεμον* v. 1412, which denotes the same thing from another point of view. *γαλήνη*, "calm" (*γαληνός* metaphorically v. 345), applies to the placid water, the effect of *νηνεμία*. — **τίθησι πορθμεύων**:

μαθὼν δ', Ὀρέστα, τὰς ἐμὰς ἐπιστολάς,
κλύεις γὰρ αὐδὴν καίπερ οὐ παρὼν θεᾶς,
χώρει λαβὼν ἄγαλμα σύγγονόν τε σήν.
ὅταν δ' Ἀθήνας τὰς θεοδμήτους μόλῃς,
χῶρός τις ἔστιν Ἀτθίδος πρὸς ἐσχάτοις
ὅροισι, γείτων δειράδος Καρυστίας,
ἱερός, Ἁλάς νιν οὔμὸς ὀνομάζει λεώς·
ἐνταῦθα τεύξας ναὸν ἵδρυσαι βρέτας,
ἐπώνυμον γῆς Ταυρικῆς πόνων τε σῶν,
οὓς ἐξεμόχθεις περιπολῶν καθ' Ἑλλάδα
οἴστροις Ἐρινύων· Ἄρτεμιν δέ νιν βροτοὶ
τὸ λοιπὸν ὑμνήσουσι Ταυροπόλον θεάν.
νόμον τε θὲς τόνδ'· ὅταν ἑορτάζῃ λεώς,

τιθεὶς πορθμεύει, a prose-writer would have said, preserving a closer grammatical connection with the former clause ὃν . . . Ὀρέστην κτλ.

1446–1461. Addressed to the absent Orestes. V. 1447 is parenthetical, and calculated to prevent any seeming strangeness or abruptness in the apostrophe.

1446. ἐπιστολάς: *mandates.*

1447. For the thought, *cf.* κλύων μὲν αὐδήν, ὄμμα δ' οὐχ ὁρῶν τὸ σόν (Hippolytus to Artemis) *Hipp.* 86; ὡς εὐμαθές σου, κἂν ἄποπτος ᾖς ὅμως, | φώνημ' ἀκούω καὶ ξυναρπάζω φρενί (Odysseus to Athena) Soph. *Aj.* 15, a general, not a particular statement.

1449. θεοδμήτους: viz. founded by Athena herself; *cf.* ἐμὴν χθόνα v. 1441, οὔμὸς λεώς v. 1452.

1450–1452. For the antiquities touched here and below, see Introd. p. 13. — Ἀτθίδος: *sc.* γῆς, *Attica. Cf.* v. 223. — δειράδος Καρυστίας: in Euboea. — ἱερός: sacred it became by the very acts here prescribed by the goddess. A similar anachronism is κλειναῖς (v. 9) applied to Aulis.

1453–1457. ἵδρυσαι: *establish.* The mid. of interested action; *cf.* v. 1481. The active, v. 978. — ἐπώνυμον . . . Ταυροπόλον θεάν: *i.e.* with a name commemorative of the Taurian land, *etc.* The word περι-πολ-ῶν is introduced for the sake of this fanciful explanation of the familiar epithet. In reality, Artemis *Tauropolos* was goddess "of the kine." There is much of similar playing upon proper names in the drama, esp. in Aeschylus; *cf.* the quot. on v. 394, and Shakspere's 'Thou, Leonatus, art the lion's whelp; | The fit and apt construction of thy name, | Being Leo-natus, doth import so much' *Cymbeline fin.* (followed by a unique etymology for *mulier*). — οἴστροις: before the "mad chase" of the Furies. "Gadfly" (*cf.* v. 393) and "frenzy" are parallel meanings of οἶστρος.

τῆς σῆς σφαγῆς ἄποιν' ἐπισχέτω ξίφος
δέρῃ πρὸς ἀνδρὸς αἷμά τ' ἐξανιέτω,
ὁσίας ἕκατι θεά θ' ὅπως τιμὰς ἔχῃ.
σὲ δ' ἀμφὶ σεμνάς, Ἰφιγένεια, κλίμακας
Βραυρωνίας δεῖ τῆσδε κληδουχεῖν θεᾶς·
οὗ καὶ τεθάψει κατθανοῦσα, καὶ πέπλων
ἄγαλμά σοι θήσουσιν εὐπήνους ὑφάς,
ἃς ἂν γυναῖκες ἐν τόκοις ψυχορραγεῖς
λείπωσ' ἐν οἴκοις. — τάσδε δ' ἐκπέμπειν χθονὸς
Ἑλληνίδας γυναῖκας ἐξεφίεμαι

γνώμης δικαίας εἵνεκ', ἐξέσωσα δὲ
καὶ πρίν σ' Ἀρείοις ἐν πάγοις ψήφους ἴσας
κρίνασ', Ὀρέστα· καὶ νόμισμ' ἔσται τόδε,
νικᾶν ἰσήρεις ὅστις ἂν ψήφους λάβῃ.

1459 f. ἄποινα: appos. to the sentence. The rite described is here treated as a symbolical compensation to Artemis for the intended slaughter of Orestes at her Taurian temple. — **ἐπισχέτω ξίφος**: translate as passive. The subj. is the general idea of the proper person or functionary, here the priest. — **δέρῃ πρὸς ἀνδρός**: *πρὸς δέρῃ*. Such placing of the preposition is common, the substantive with its limiting genitive being regarded as one term.

1462–1467. σὲ δὲ . . . ἐν οἴκοις: apostrophe to Iphigenia. — **σεμνάς**: *worshipful*. See on *ἱερός* v. 1452. The cult of the Brauronian Artemis was of great antiquity and dignity. Brauron lay inland not far southwest of Halae Araphenides. — **κλίμακας Βραυρωνίας**: *terraces of Brauron*. *κλίμακες*, probably with reference to a natural conformation of the hilly region. — **κληδουχεῖν**: *κληδοῦχον εἶναι*. See on v. 131. — **ἄγαλμά σοι θήσουσιν**: *shall make offering to thee of, etc.* *ἄγαλμα*, pred. noun. There is a trace here of the original identity of Artemis and Iphigenia.

1467 f. τάσδε . . . ἐξεφίεμαι: addressed to Thoas. Beyond this command to liberate the captive Grecian women, Athena's further injunctions upon the Taurian king in the interest of humanity, as well as her directions to the chorus itself (*cf.* v. 1494), have been lost from the text.

1469 ff. γνώμης δικαίας εἵνεκα: the application of these words is not clear, as the first part of this second apostrophe to Orestes has been lost.

1471 ff. κρίνασα: "separating," *i.e.* "telling off"; *cf.* **διηρίθμησε** v. 966. — **νικᾶν**: the subj. is the antecedent of *ὅστις*. For the custom, see on v. 965. — **ἰσήρεις**: *ἴσας*. The position before the

ἀλλ' ἐκκομίζου σὴν κασιγνήτην χθονός,
Ἀγαμέμνονος παῖ, καὶ σὺ μὴ θυμοῦ, Θόας.

ΘΟΑΣ.

ἄνασσ' Ἀθάνα, τοῖσι τῶν θεῶν λόγοις
ὅστις κλύων ἄπιστος, οὐκ ὀρθῶς φρονεῖ.
ἐγὼ δ' Ὀρέστῃ τ', εἰ φέρων βρέτας θεᾶς
βέβηκ', ἀδελφῇ τ' οὐχὶ θυμοῦμαι· τί γὰρ
πρὸς τοὺς σθένοντας θεοὺς ἁμιλλᾶσθαι καλόν,
ἴτωσαν εἰς σὴν σὺν θεᾶς ἀγάλματι
γαῖαν, καθιδρύσαιντό τ' εὐτυχῶς βρέτας.
πέμψω δὲ καὶ τάσδ' Ἑλλάδ' εἰς εὐδαίμονα
γυναῖκας, ὥσπερ σὸν κέλευσμ' ἐφίεται.
παύσω δὲ λόγχην ἣν ἐπαίρομαι ξένοις
νεῶν τ' ἐρετμά, σοὶ τάδ' ὡς δοκεῖ, θεά.

ΑΘΗΝΑ.

αἰνῶ· τὸ γὰρ χρεὼν σοῦ τε καὶ θεῶν κρατεῖ.
ἴτ' ὦ πνοαί, ναυσθλοῦσθε τὸν Ἀγαμέμνονος
παῖδ' εἰς Ἀθήνας· συμπορεύσομαι δ' ἐγώ,
σώζουσ' ἀδελφῆς τῆς ἐμῆς σεμνὸν βρέτας.

rel. has been noted often; *cf.* vs. 1461, 1475 f., 1485.—**καὶ σὺ μὴ θυμοῦ Θόας**: *and thou, Thoas, be not wroth.* The speech is not allowed to close with the apostrophic form. So the lost portion, vs. 1467 ff., being addressed to Thoas, a person present on the scene, was calculated to obviate any strained effect.

1476. **ἄπιστος**: ἀπιστεῖ, ἀπειθεῖ.

1477 f. **ἐγὼ δέ**: see on v. 731.—**εἰ . . . βέβηκε**: causal in effect; see G. 1423, H. 926.—**οὐχὶ θυμοῦμαι**: response to *μὴ θυμοῦ* v. 1474. For *οὐκ* with *τέ . . . τέ*, *cf.* vs. 1367 f.

1484 f. **λόγχην νεῶν τ' ἐρετμά**: *cf. πολεμίων ἐρετμοῖσι καὶ λόγχαις* v. 1110.—**ἐπαίρομαι**: as we say 'take up arms against'; *cf. οὔ φημι χρῆναί σ' ὕπλ' ἐπαίρεσθαι θεῷ Bacch.* 789.

1486. **αἰνῶ**: *I praise thee.* A gracious commendation of the wise and reverent submission of the king.—**τὸ γὰρ χρεὼν . . . κρατεῖ**: *Fate doth even the powers of heaven constrain.*—A so-called 'literal' translation of *σοῦ τε καὶ θεῶν* would be intolerable.

1487–1489. Finally, the apostrophic form again, appropriately to the exit of the goddess herself.—**ἴτ' ὦ**

ΧΟΡΟΣ.

ἴτ' ἐπ' εὐτυχίᾳ τῆς σωζομένης
μοίρας εὐδαίμονες ὄντες.
ἀλλ' ὦ σεμνὴ παρά τ' ἀθανάτοις
καὶ παρὰ θνητοῖς, Παλλὰς Ἀθάνα,
δράσομεν οὕτως ὡς σὺ κελεύεις·
μάλα γὰρ τερπνὴν κἀνέλπιστον
φήμην ἀκοαῖσι δέδεγμαι.

ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν
βίοτον κατέχοις
καὶ μὴ λήγοις στεφανοῦσα.

πνοαί: *Blow, ye breezes!* — ἀδελφῆς τῆς ἐμῆς: viz. Artemis, the daughter of Zeus.

1490 f. Apostrophe to the voyagers. *Go, and God speed you, happy as ye are to be counted among the saved!*—The phrase ἡ σῳζομένη μοῖρα was employed to designate 'the surviving party' in any sort of an affair. There is much pertinence in Wecklein's suggestion that the present passage may have been intended especially for the audience, with allusion to the great Sicilian disaster. For dramatically, there is a lack of antithesis, since nobody remains in the play of whom it could properly be said οὐ σῴζεται.

1492. σεμνὴ παρά: *revered among.*

1494. The reference is to some injunction that has been lost from the text after v. 1468.

1495 f. *For a sound right joyful and unlooked-for mine ears have heard today!* — They have heard the word ἐλευθερία.

1497–1499. This formula, found also at the close of the *Phoenissae* and the *Orestes*, is pronounced on behalf of poet and choregus, as participants in the dramatic contest, and is nowise connected with the subject of the drama. — "O Victory, most worshipful, attend thou on my days, and cease not to bestow thy crown."



ATHENA (Statue from Velletri in the Louvre).

APPENDIX.

In the following list of principal deviations from Ms. authority no mention is made of obvious corrections that have been generally adopted. The reading of the Mss. follows the colon, or is printed in common type.

Verse 3. **ἄπο**: δὲ παῖς. — 15. δεινῆς τ' ἀπλοίας πνευμάτων τ' οὐ τυγχάνων. — 24. **τέχναι**: τέχναις. — 36. **χρώμεσθ'**: Ἄρτεμις. — 59, 60. οὐδ' αὖ συνάψαι τοὔναρ εἰς φίλους ἔχω· | Στροφίῳ γὰρ οὐκ ἦν παῖς, ὅτ' ὠλλύμην ἐγώ. — 62. **παροῦσ' ἀπόντι**: παροῦσα παντί. — 84. οὓς ἐξεμόχθουν περιπολῶν καθ' Ἑλλάδα. — 97. **κλιμάκων**: δωμάτων.

120. **τοῦδέ γ'**: τοῦ θεοῦ. — 130. πόδα παρθένιον ὅσιον ὁσίας. — 142. **σπέρμ'**: supplied. — 145 f. **τὰν οὐκ εὔμουσον μέλπουσα**: τᾶς οὐκ εὐμούσου μολπᾶς. — 149. **ἀπλακόνθ'**: supplied. — 181. δεσποίνα τ' (or γ') ἐξαυδάσω. — 188. **τῶν σῶν**: supplied. — 192. **ὁπότε**: supplied. — 194. **μετέβασ'**: supplied.

208. Printed after v. 220. — 213. **ἄν**: supplied. — 226. **ἅταν**: ἅταν βωμούς. — 238. **τε καί**: παῖ καί. — 258. **ἥκουσ' οἶδ' ἐπεί**: ἥκουσιν, οὐδέ πω. — 290. **περὶ τόν**: πέτρινον. — 294. **χἄ φασ'**: ἃς φᾶσ'. — **μυκήματα**: μιμήματα.

306. **μικρῷ**: μακρῷ. — 395. **πόρτιν**: supplied.

407. **εἰλατίνας**: εἰλατίνοις. — **κώπας**: κώπαις. — 428. **ποσί**: supplied. — 452. **συνείην**: συμβαίην. — 466. **ἀναφαίνει**: Ἕλλησι διδοὺς ἀναφαίνει. — 477. **σαφῶς**: κακόν. — 481. **ἔσεσθε δή**: ἔσεσθ' ἀεί.

514. **τοῦθ' ὅρα**: τοῦτ' ἔρα. — 521. **λέκτρα**: δῶμα. — 529. **τοῦτ'**: τοῦδ'. — 558. **τῇδε**: τήνδε. — 588. **Ἀργόθεν**: ἀγγεῖλαι.

618. **τήνδε**: τῆσδε. — 642. **λέγουσ' ἀπίστους**: λέγουσα πιστάς. — 645. **ῥανίσιν**: supplied. — 649. **πόδ' ἐμβάσει**: ποτ' ἐπεμβάσει. — 652. **ἀπόλλυσαι**: διόλλυσαι. — 672. **διῆλθον**: διῆλθε.

744. **τοῖσι σοῖς**: τοῖς ἐμοῖς. — 782. **ἀφίξεται**: ἀφίξομαι.

818. **ἀδέξω**: ἀνεδέξω. — 832. **δάκρυ' ἀδάκρυα, κατα γοος**: δάκρυ (or δάκρυα δάκρυα), κατὰ δὲ γόος. — 834. **τὸν ἔτι**: τὸ δέ τι. — **ἔλιπον ἔλιπον**: ἔλιπον. — 838. **θυμὸς εὐτυχῶν**: εὐτυχῶν ἐμοῦ | ψυχά. — 853. **οἶδ', οἶδ' ὅτε**: οἶδ', ὅτε.

912. **ἐπίσχει**: ἐπίσχῃ. — 938. **δράσων**: δράσειν. — 941. **δ'**: supplied.

1071. μητρὸς πατρός τε καὶ τέκνων ὅτῳ κυρεῖ. — 1097. **ὀλβίαν**: λοχείαν.

1116. **θ' Ἑλληνοθύτας**: τοὺς μηλοθύτας. — 1120. **μεταβάλλειν δυσδαιμονίαν**: μεταβάλλει δυσδαιμονία. — 1134. **δή**: πρότονοι. — 1148. **αὖτ' ἀβροπλούτου τ'**: ἀβροπλούτοιο εἰς. — 1150. **ταῖς γένυσιν περιβαλλομένα**: καὶ πλοκάμους περιβαλλομένα γένυσιν. — 1151. **οὐκέτ'**: supplied.

1213. **οὓς δεῖ**: οὐδείς. — 1237. **γέννησε**: supplied. — 1239. **φέρε δ' ἵνιν**: φέρεν γιν. — 1242. **ματέρ' εἰς**: μάτηρ. — 1247. **εὖ**: supplied. — 1248. **κλεινόν**:

supplied. — 1249. σὺ δέ νιν: ἔτι μιν. — 1252. ζαχρύσων: ζαθέων. — 1259 f. ἐπεὶ γαίων παῖς ἀπέναασσεν ὁ Λατῷος: ἐπι γᾶς ἰὼν παιδ' ἀπενάσσετο. — 1267. χαμεύνας: γᾶς εὐνάς. — 1276. ἐπὶ δὲ σείσας: ἐπεὶ δ' ἔσεισεν.

1307. ὅδ': τόδ'. — 1309. ἔφασκον: ψευδῶς ἔλεγον. — 1333. χερσί: ὄπισθε. — 1334. ὄπισθε: χερσί. — 1346. ταρσῷ . . . ἐπτερωμένον. Printed after v. 1394. — 1352. σπεύδοντες ἦγον διὰ χερῶν πρυμνήσια. — 1353. διδόντες: δὲ δόντες. — 1358. νόμῳ: λώτῳ. — 1380. παρθένῳ: supplied. — 1386. ναύτης λεώς: νεῶν νεως. — 1394. See above, v. 1346.

1438. πεπρωμένος: πεπρωμένοις.

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